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"SOMETIME."

At the Vaudeville.

Musical Play in Two Acts and Nine Scenes, with book by Rida Johnson Young, and music by Rudolf Friml. Presented by William J. Wilson at the Vaudeville Theatre on Thursday, February 5.

Stella	Dolores Sisters.
Allets	
Sonia	Joan Carroll.
Ailsa	Miriam Sabbage
Phyllis Drew	Josephine Earle.
Mayme Dean	Bibi Delabere.
Henry Vaughn	Farren Soutar.
Frank	Frank Tinney
April-May	Carlito Ackroyd.
Enid Vaughn	Desiree Ellinger.
Mabel	Yvonne Mertens.
Betty	Hilda Cowley.
Allegretti	Albert Goodwin.
Mazetti	Jack Frost.
Dick Carter	Robert Chisholm.
Sylvia de Forest	Joan Hay.
Angela	Verita Vivien.
Apthorp	Franklin Davies.
George Grey	Geoffrey Startin.
Manager of Grand Babylon	Dodd A. Mehan.
Mr. Jones	William Parry.

The habit of telling a story backwards has penetrated to the hitherto static realm of musical comedy. The method is rarely successful, even in an ordinary straight play; and in "Sometime," which was produced at the Vaudeville on Thursday of last week, those interpolated scenes in the dressing-room, when Enid tells the story of her unhappy love affair to her two friends, seem needlessly scrappy and unnecessary.

There are two things to recommend "Sometime," however. The first is that the story does get away from the familiar scenes of musical comedy. Gone are the usual opening scene on the river bank and the following one in the Hotel Grand Splash at Cannesville! The other reason is even more important—the cast includes Mr. Frank Tinney. There is a great deal of Frank Tinney in "Sometime," and this comedian, more than anything else, holds the show together. He appears, with his own chubby countenance, as a property man, a wardrobe mistress, a call-boy, and the keeper of a theatrical boarding-house. He also appears as Frank Tinney, the black-faced comedian with his bagpipes and the overture to "Il Trovatore," although one misses Ernest in this scene. But, black or white, he is a source of perpetual delight with his jokes and that peculiar inconsequential humour that he has made his own. He has an amusing song which he sings with Miss Bibi Delabere (a clever eccentric comedienne who plays Mayme), wherein he appears as a swell on Broadway. The business in this number is delightfully comic. His pianoforte accompaniment to the double turn that is being tried out by Allegretti and Mazetti (Mr. Albert Goodwin and Mr. Jack Frost) is also exceedingly funny.

"Sometime" is really a musical play about a musical comedy company. To tell the story in its proper sequence, we first find the company stranded in a Kennington boarding-house that is kept by Frank. A good fairy appears in the person of Dick Carter, who engages everybody to play in his new production which is to tour the world. As he is in love with Enid, that charming young lady's father has to be taken as the manager, with Frank as the wardrobe mistress. At Buenos Aires there is a slight misunderstanding, so Enid and Dick part company. Later we get to the scene which opens the play, when the heroine (now the star in another show), peeping through the curtains, discovers Dick in a box. So on to the pretty and reticent reconciliation at the end.

A simple enough story, but it gives some opportunities to the excellent company. We have spoken of Mr. Tinney. There is also Miss Desiree Ellinger as the winsome and charmingly petite heroine, who sings and acts charmingly throughout the production. Miss Joan Hay lends her more vigorous personality to the part of another star, a somewhat catty person who is the cause of the estrangement. This attractive artiste, with her fine stage presence, has two good songs in "Keep On Smiling" and "Beautiful Night." There is plenty of dancing, and in particular the light, graceful work of a very good-looking young lady, Miss Carlito Ackroyd, should be mentioned. The Dolores Sisters, two attractive girls with the prettiest of smiles, also dance delightfully.

Mr. Farren Soutar's acting as Enid's father is a good deal above the average of musical comedy work; and Miss Josephine Earle makes several spirited appearances and deserves praise for her renderings of "Treat 'Em Rough," "A Little This, a Little That," and "Spanish Maid." Mr. Robert Chisholm is good as the manly,

(Continued at foot of column 5.)

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Within a short period the above artists—who are acknowledged as the most versatile of recent times—have soon established themselves with London audiences. Opening in Cabaret in the West End, they were immediately secured by Andre Dharlot for "London Calling," at the Duke of York's Theatre, W., after which they were specially engaged for a season in Paris. For some months past these Boys have been starring in Revue on the Principal Tours, which engagement resulted from their most successful week at the Holborn Empire. Coms. to Suite G, 120, Gt. Portland Street, W. Museum 4370.

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"OLD HEIDELBERG."

At the Garrick.

Romantic Comedy by Wilhelm Meyer-Forster, Adapted by Rudolf Bleichmann, Revived by Mr. Julian Frank, at the Garrick Theatre, on Thursday, February 5, 1925.

Von Metzing	Robert Haslam.
Von Breitenberg ...	Charles Hordern.
Scholermann	Ronald Simpson.
Glanz	Peter Barrie.
Reuter	Frederick Moreton.
Von Haugk	Ashton Pearse.
Von Passarge	A. E. Raynor.
Lutz	Ernest Benham.
Dr. Juttner	E. W. Thomas.
Karl Heinrich	Ivor Novello.
Ruder	Tatten Hall.
Frau Ruder	Hannah Jones.
Frau Dorffel	Betty Sturgess.
Kathie	Dorothy Batley.
Biltz	William Kendall.
Engelbrecht	Charles Hordern.
Von Asterberg ...	Alexander Onslow.
Kellermann	Ian O. Will.
Von Wedell	Basil Howes.

Few romantic comedies written twenty years ago would stand revival as will "Old Heidelberg," Wilhelm Meyer-Forster's picturesque play, in which Sir George Alexander made a great success in 1903 and again in 1909. Mr. Julian Frank's production at the Garrick Theatre last week was enthusiastically received by an audience that included Lady Alexander, Miss Ellen Terry, and Miss Eva Moore, the original Kathie, and many who had obviously seen the play before. Some of the younger generation may cavil at the somewhat forced sentiment and the strained infectiousness of the student scenes. They may also question whether German undergrads. talked so sententiously to one another or their tutors even in the pre-war days, but it would be a hard, dry soul that could withstand altogether the charm of the old play. For "Old Heidelberg" is based upon something genuine in human experience. The love of the school or university and the feeling that in leaving them all that is best in life has been left behind is a fairly universal emotion. So, too, is the disillusionment that comes with a return to the same scenes. "Old Heidelberg" is called a romantic play. It is really a tragedy of disillusionment, or it would be if the author had treated the subject a little more seriously. Perhaps he was wise in making a popular play of it and to blend judiciously plenty of laughter and song with the sentiment. One is thankful for old Kellermann with his crude manners, for instance, in the scene in which the college "gyp" tells the prince of his old friends, and the terrible disillusionment of the last act is softened by the comic dignity of the undergraduates who toast the prince.

But whatever one thinks of the play (and it would not stand a very searching criticism), it was a pleasure to hear the students' songs again and to see the lights on the other side of the river. Mr. Julian Frank has spared no pains with the production. The palace scenes are lavish in costume and display, and those in Heidelberg are in keeping with the charm and spirit of the play. Mr. Ivor Novello is a good choice for the part of the prince, for he can look romantic even in an ordinary lounge suit. It is not a difficult part to play, but there are one or two fine emotional moments, and Mr. Novello was very good in the scene with the broken-hearted Kathie at the end.

Miss Dorothy Batley made a delightfully unaffected character of Kathie, and she, too, acted with a show of real feeling in the final parting scene. Mr. E. W. Thomas was superb as the tutor, Dr. Juttner; and Mr. Ernest Benham (who produced the play) was good as the snobbish valet who with his bad French and worse manners would not have been tolerated in any Court for more than ten minutes. Mr. Ashton Pearce, suave and polished Von Haugk, was excellent; and a really well-observed and finely acted idea of old Kellermann came from Mr. Ian O. Will. Mr. Stephen Wentworth, who had taken up the part at twenty hours' notice owing to the illness of Mr. A. E. Raynor, did remarkably well as His Excellency, Von Passarge. Of the students, Mr. William Kendall (as Biltz), Mr. Charles Hordern (Engelbrecht), and Mr. Alexander Onslow, who played Von Asterberg, stood out noticeably; and Miss Hannah Jones made an amusing figure of Frau Ruder.

(Continued from column 2.)

straightforward hero, Dick Carter, and his fine baritone voice is heard well in the famous "Sometime" song, which runs through the piece and will soon be heard all over the place.

Other artistes who show up well are Miss Joan Carroll (a clever dancer), Mr. Dodd A. Mehan, Mr. William Parry, and Mr. Franklin Davies.

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APPLICATIONS FOR LEAVE to perform "The Prince and the Beggar Maid," "Seven Days' Leave," "The Lifeguardsman," "Under the Russian Flag," etc., should be made to MESSRS. JOHN H. MOTE & SON, 11, Gray's Inn-square, W.C. 1, Solicitors for the Executors.

WE, CLIVE FREDERICK DEVONISH PARSONS and ROBERT EDWARD MASTERS, known as PARSONS & MASTERS, intend to apply to the London County Council for a Licence to carry on an Employment Agency for Concert Artistes and Musicians at 202, High Holborn, London, W.C.1, such Agency to be known as PARSONS & MASTERS' AGENCY.
All objections, and the grounds therefor, must be submitted in writing to the Clerk of the Council, County Hall, Spring Gardens, S.W.1, within 14 days from the date of publication of this advertisement.

"Eat More Fruit"

COMPANIES WANTED.

H. W. ROWLAND'S BOOKING OFFICES.
WANTED, High-class Attractions.
D.P. THEATRE, EASTBOURNE,
Apl. 27, May 4, 11 (3), 18 (2), Oct. 12.
GAIETY THEATRE, HASTINGS,
Apr. 6, May 4, 14 (3), 20 (4), Oct. 5.
PLEASURE GARDENS, FOLKESTONE.
May 4, 11, 18, 25, June 1, 8, Oct. 12.
HIPPODROME, MARGATE.
Mar. 30, Apr. 20, May 11, 18, 25, June 8.
THEATRE ROYAL, WORTHING,
High season, July 16 (3), Sept. 7 (3), 21, 28.
London Representative, O.H., Blackpool
Apply, 24, Chandos-street, W.C. 2. Regent 1178. Topobill, Westrand, London.

WINTER GARDENS, NEW BRIGHTON.
WANTED, First-class Attraction, Norman Lee having postponed his new piece,
March 16 open,
Also March 30, April 6, 13, and later.
A. DOUGLASS,
Winter Gardens, New Brighton.

GLOUCESTER HIPPODROME.
March 9. March 9. March 9.
March 9. March 9. March 9.
Unexpectedly vacant owing to obliging.
WANTED, FIRST-CLASS MUSICAL ATTRACTION ONCE OR TWICE NIGHTLY.
Only vacancy until July.
Right show can take big money.
Wire, 'phone, or write:
E. C. ROGERS,
Hippodrome,
Gloucester.
Telephone: 1127.
Wires: "Dates," Gloucester.

H.M. OPERA HOUSE, BLACKPOOL.
WANTED, FIRST-CLASS ATTRACTION FOR MAR. 23.
Write JNO. R. HUDDLESTONE, Winter Gardens, Blackpool; or 'phone H. W. ROWLAND, Regent 1178.

WANTED, First-class Musical Attraction. April 6, May 4, and on, with exceptions.
Send particulars and day bill:
FRED DRY, as above.

PRINCE OF WALES THEATRE, GRIMSBY.
WANTED, Good Companies, for the following dates:—
May 4 (?), 18, 25, June 1,
August 17, 24, 31, September 7, 14,
November 16, December 7, 14.
All particulars,
J. H. CURRY, as above.

THEATRES WANTED.

MR. GERALD LAWRENCE
is in
Spring, 1925,
"RICHARD LOVELACE."
WANTED, only vacant date, April 13
Autumn, 1925,
"MONSIEUR BEAUCAIRE."
Vacant, Aug. 10 and 24, Oct. 26, Nov. 16 and 23.
W. E. HOLLOWAY,
7, Ramillies-road, Bedford Park, W. 4.

Booked at all the leading theatres.
"THE OPTIMIST."
"THE JEFFERSONS."
No. 1 Company,
including Wilfred Shine.
"The Jeffersons" received with enthusiastic praise by the London press and public at the Regent Theatre.
WANTED, March 16, April 13, 27, and later dates.
A. DOUGLASS,
Winter Gardens, New Brighton.

WANTED, MONDAY Next, Feb. 16. CHARM'S PRODUCTIONS.
"HULLO! BUBBLES."
"HULLO! BUBBLES."
In Five Scenes.
Vacant Monday, Feb. 16, March 2.
Cast includes Lola Charm.
22 Artists 22.
Wire, LEON, Empire, Harrogate.

WANTED, Theatres for "The Rotters," March 2 (?) and 9
Apply A. GIBBONS, Royalty Theatre, W. 1.

By arrangement with Mr. Robert Macdonald.
"PEG O' MY HEART."
WANTED, March 23, April 13, 20, May 11.

SIR CHARLES HAWTREY'S Famous Farcical Comedy,
"THE PRIVATE SECRETARY."
WANTED, Feb. 16, Apr. 27, June 1.

MRS. BRANDON THOMAS'S COMPANY,
"CHARLEY'S AUNT."
WANTED, May 4, 18.

AVERY HOPWOOD'S new Comedy,
"BACHELOR HUSBANDS,"
West-End Production direct from THE ROYALTY THEATRE.
Arrangements complete.
WANTED, Autumn Dates.
By arrangement with Robert Courtneidge.
"PADDY, THE NEXT BEST THING."
WANTED, Autumn Dates.
Address, CECIL BARTH,
37, King-street, Covent Garden, W.C.2.

ARTISTS WANTED.

THE STAGE GUILD.
WANTED, the Manager of the Stage Guild Agency will be very pleased to interview artist members of the Guild who are disengaged. Those who have not yet filled in the necessary forms are desired to do so.
Address, MANAGER, Agency Department, The Stage Guild, Trafalgar House, Gt. Newport-street, W.C.2.
NO COMMISSION.

IDA LILLE.
WANTED, smart all-round Dancers. Season, London, and Tours.
Also Refined Pupils to Train.
Parts, Ballets, Troupes.
79, New Oxford-street, W.C. 1.

WANTED, Ladies train as Dancers for Revue, Cabaret, Mus. Co. FRANK PERRY'S AGENCY AND SCHOOL OF DANCING, 145, Wardour-street, W.

ARTISTS WANTED.

WANTED, capable Stage Aspirants, Semi-Pros., with Shakespearean training, to join Sibyl Ward's Fellowship of Players. Letters only to SIBYL WARD, 4, St. Stephen's-square, W.2.

WANTED, to rehearse immediately for Revue, tall Character Comedian; good feeder. Wire lowest terms, OSMOND, Hippodrome, Warrington.

WANTED, through breach of contract, Quartette of Dancers; rehearse immediately. Wire, OSMOND, Hippodrome, Warrington

STAFF WANTS.

WANTED, Engagement by experienced Dance M.C.; thoroughly up-to-date, capable of managing hall; young, good appce. Box 228, "The Era."

WANTED, ASSISTANT GENERAL SECRETARY for the National Association of Theatrical Employees. Applicant must have been a financial member for three years, with a thorough knowledge of theatrical work, office routine, and the various Acts in connection with the industry. Must be capable of conducting negotiations, disputes, and general work of the Association.
Credentials and all particulars from applicants to be in hand—marked "Confidential"—not later than March 2. Salary, £6 per week.
HUGH ROBERTS, General Secretary, King's Chambers, Portugal-st., W.C.2.

WANTED, Engagement end of Mar., by experi. Skating Instructress. Apply, WYATT, Holland Park Rink, London.

WANTED, by Ex-member of the London Salvage Corps, a position as fireman. T. A. WOOD, 13, Shiringham-avenue, Manor Park, E.

MUSIC HALL ARTISTS' WANTS.

WANTED Known, PERCY CURRY, Comedian, at liberty; halls, revue, highest refs., sing, dance, patter. Albion Hotel, Sunderland.

WANTED, Engagement by Howard Hugh Duo. Musical Act, Sketches, etc. Vera Hugh, a girl with a voice, personality, and 'cello. Madame HUGH, M.D. (piano). Three people. Cinema Arva, Cavan, Ireland.

CIRCUS ARTISTS WANTED.

WANTED, for John Duffy and Sons' Circus, tenting season, commence April 13, good smart Ground Act, also one or two good Ropers, Bandsmen. Write, lowest terms, in first letter, all coms., JOHN DUFFY, 4, Pound-street, Newtownards, Co. Down, Ireland.

WANTED, for Legion Fete, Gloucester, Aug. 3, first-class acts and big attraction. Lowest and lithos. to TOM HAY, Gloucester.

CIRCUS ARTISTS' WANTS.

WANTED Known, FREDERICKS, in a Novel and Sensational Aerial Act, Feb. 7 and three following weeks. Rodeo, Circus, Wallsend-on-Tyne.

WANTED Known, now at liberty, Little Sylvia, bare-back rider, Wild West acts of rope spinning, whip cracking, and sharpshooting, by "Bonita," lady champion; one buck-jumper, two ring horses, and two comedy kicking mules. DASH, Woodman Yard, Upper Norwood, S.E.19.

MUSICIANS WANTED.

WANTED, Musical Director for Pictures and Variety; with library; trio; must have tone; audition. State salary required. Copies of references to SUFFOLK, Derby Turn Picture Palace, Burton-on-Trent.

WANTED, to commence Monday next, Picture House, Retford. Violinist (not leader), must be good sight reader or useless.
Well up in Tavans, arrangements, etc.
Continuous nightly, 6.30 to 10.30.
State age, experience, salary, and references to
CYRIL GETLIFFE,
Picture House, Retford.

WANTED, Leader Violin, for one week, commence Monday, Feb. 16, lady or gent. Terms, etc., WILL DOLMAN, M.D., Picture House, Grantham.

WANTED Known, finest Italian Strings, Violin A, double length, 1s., 10s. doz.; 'Cello A, 1s. 4d., 14s. doz.; post free. MONTAGNA, 6, Fyrland-rd., London, N. 5.

WANTED — VIOLINIST-CONDUCTOR SHORTLY REQUIRED FOR LARGE CINEMA NEAR SCOTLAND. SHORT HOURS; NO SUNDAYS. MUST POSSESS VERY LARGE AND UP-TO-DATE LIBRARY, ABLE TO PLAY LIME-LIGHT SOLOS AND FIT PICTURES PERFECTLY, AND ABOVE ALL MUST BE A SHOWMAN. GOOD SALARY PAID TO RIGHT MAN. STATE IN FIRST LETTER AGE, HOW MANY NUMBERS IN LIBRARY, AND WHERE AT PRESENT ENGAGED. IN ORDER THAT ADVERTISER CAN HEAR APPLICANT AT WORK.
REPLIES IN CONFIDENCE TO BOX 249, "THE ERA."

WANTED, 1 Violinist (no dud), 1 Sousaphonist, 3 Saxophonists (Alto, Tenor, and Baritone), and 1 Tenor or G. Banjo. Those who can double on 'Cello, Bass, or Clar. pref.
Must be readers, young, smart, and willing to rehearse every day for a few weeks, with view for regular engagement. Box 248, "The Era."

WANTED, Violinist for the Empire Cinema, Long Eaton. Must be first-class player; able to fit pictures perfectly. Library essential. Apply the MANAGER. Open Monday next, if possible. Wanted also, Drummer, with full effects.

WANTED, Violin, Rept., open Feb. 23; pictures. Terms, refs., age, etc., to M. D., Hippo., Bolton, Lancs.

WANTED, tip-top Leader Violinist, to play under baton; only first-class men need apply. Cinema, 44 hours. No Sundays. Salary, £5 10s. MUSICAL DIRECTOR, 50, Russell-street, Middlesbrough.

WANTED, Violinist, young Male, to join Dance Band; engagements in view; must be willing to rehearse. Good amateur not objected to. Kingston, Surrey, district. Box 239, "The Era."

WANTED, CELLIST, desirous of further experience, good tone essential; small cinema Scotland, 6 evening, very short hours; good occasion for keen enthusiastic musician to study; small salary; audition Saturday morning, 11-7. 28, High-street, Bloomsbury, W.C.

WANTED, for Cinema near Putney, advanced amateur 'cellists, organists, drummers, and wind instrumentalists; salary given to suitable applicants. Apply by letter to "W.," 133, High-street, Wandsworth, S.W.18.

WANTED, exp. lady 'Cellist, six evenings. No duds. LEADER, 32, Broke-road, Dalston, E.8.

18, CECIL-COURT, CHARING CROSS-ROAD, W.C.2.
WANTED, First-class RELIEF PIANIST.
Indifferent musicians and inexperienced ones, save stamps.
Full particulars and terms, first letter. M. D., Central Cinema, Cambridge.

"Eat More Fruit"
The first health song.

MUSICIANS WANTED.

WANTED KNOWN.
OPENINGS FOR ALL INSTRUMENTS.
THE STEPPING-STONE TO SUCCESS. TO OBTAIN A GOOD ENGAGEMENT IN AN ORCHESTRA WHICH YOU SO MUCH DESIRE, YOU SHOULD HAVE A POLISHING-UP COURSE, AND TO GET THIS YOU CANNOT DO BETTER THAN PLACE YOURSELF IN THE HANDS OF THE PRACTICAL INSTRUCTORS AT THE
CINEMA BUREAU,
18, CECIL-COURT, CHARING CROSS-ROAD, W.C.2,
WHO ALSO
HAVE EXCELLENT FACILITIES FOR PLACING YOU IN A DECENT ENGAGEMENT WHEN PROFICIENT.
THE LATEST CINEMA ARRANGEMENTS TAUGHT AND MUSIC LENT FOR HOME STUDIES.
FREE AUDITIONS EVERY MORNING, FROM 10.30 TILL 12.30.
SPECIAL EVENING CLASSES, TUESDAY AND THURSDAY, FROM 6 P.M.
WE HAVE TWO OR THREE OPENINGS IN OUR CLASS FOR DRUMMERS REQUIRING CINEMA ORCHESTRAL EXPERIENCE.
GOOD DEPUTIES ALWAYS ON HAND.
'Phone, GERRARD 1414. Reg. L.C.C.

IMPORTANT NOTICE.
THE CINEMA BUREAU, IN RESPONSE TO THE NUMEROUS REQUESTS, HAVE DECIDED TO HOLD AFTERNOON CLASSES, WHICH COMMENCED ON TUESDAY, FEBRUARY 10, AT 3 P.M., AND SUBSEQUENTLY EVERY WEDNESDAY AND FRIDAY.
THESE ARE IN ADDITION TO THE MORNING CLASSES FOR THE BENEFIT OF THOSE WHO ARE NOT ABLE TO ATTEND THESE.
FULL ORCHESTRAL PRACTICE. LATEST TAVAN, ALDER, AND MOUTON ARRANGEMENTS WILL BE TAUGHT AND MUSIC LENT FOR HOME STUDIES.
TO PREPARE PUPILS FOR THE MANY LUCRATIVE ENGAGEMENTS THAT THEY ARE FIXING UP EVERY DAY.
18, CECIL COURT, CHARING CROSS-ROAD, W.C. 2.

CLACTON URBAN DISTRICT COUNCIL.
WANTED, PIANOFORTE ACCOMPANIST.
The above Council require the services of an experienced pianoforte accompanist for their Concerts to be held in the Municipal Band Pavilion during the Concert Season from April 10 to October 25, 1925.
Concert hours, 3 to 4.30 p.m. and 7.45 to 9.45 p.m., seven days per week, and rehearsals as required.
Applications must state age, qualifications, experience, and salary required, and be sent in, with copies of two recent testimonials, to the undersigned, under sealed cover, endorsed "Accompanist," not later than noon on Tuesday, February 17, 1925.
Personal Canvassing of Members of the Council is prohibited, and will disqualify.
GEO. T. LEWIS,
Clerk to the Council.
Council Offices,
Clacton-on-Sea.
February 5, 1925.

WANTED, Accompanist in West district, where advertiser (comedian) could attend for evening practice; young gentleman preferred and a good amateur considered. Box 204, "The Era."

WANTED, thoroughly experienced Cinema Orchestral-Pianist to play under violinist, pictures, evenings; full pars., refs., and lowest. Applicants apply again, Manager, Palace, Alton, Hants.

WANTED, Cinema Pianist; must be experienced, good sight reader, also jazz player; terms £3 12s. 6d. per week. Apply in writing, stating references, to MANAGER, Alhambra, Perth.

WANTED, for Cinema, Pianist, also Violinist wanted. Box 251, "The Era."

WANTED, Pianist for Cinema; must be good solo as well as orchestral. Experience of fitting music to pictures necessary. Library of up-to-date music essential. Six evenings and 2 matinees (about 30 hours). Apply, stating wages required, and experience, to MANAGER, Arcade, Camberley, Surrey.

WANTED, to rehearse, London, Pianist, Sax. E flat, Trumpet, Trombone. State if double. Exs. paid. Box 244, "The Era."

WANTED, Pianist, Violinist, and 'Cellist; used to cinema work. Apply, MANAGER, Poly Kinema, London-road, St. Albans.

WANTED, first-class Piano and Violin for Cinema; must be soloists. Six nights and three matinees. State salary and experience. M. D., "His Majesty's" Picture House, Eastville, Bristol.

WANTED, Pianiste, solo and orchestral, with all-round experience; brilliant player; invites good offers for concert, hotel, or high-class cinema; town or South Coast. PIANSTE, 20, Hampstead-road, N.W.1.

WANTED, for Queen's Cinema, Bayswater, W., a good relief Pianist-Organist, male; audition Sat., 11.30.
Apply MUSICAL DIRECTOR.

WANTED, for Queen's Cinema, Bayswater, W., a first-class Orchestral Pianist (gent), must be good sight reader; audition Sat., 11 o'clock.
Apply MUSICAL DIRECTOR.

WANTED, good young Saxophonist to join dance band; amateur would suit. Apply Box 231, "The Era."

WANTED, Saxophonist to give advertiser few lessons; mod. terms. Mox 230, "The Era."

WANTED, for Revue, Saxophonist, Trombonist, Cornets. Double-handed men preferred. Terms, photos., and full particulars. Interviews by appointment only.
LEO CUD, 43, Daneville-road, Camberwell, S.E.5.

WANTED, First-class CORNET, thoroughly experienced in revue and variety; open Feb. 23; twice nightly. Union terms. Reference and particulars. MANAGER, Rotunda Theatre, Liverpool.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.9.
'Phone: Maida Vale 2515.
'Bus 28, 31, 46, or three minutes from Westbourne Park Station.
Licensed annually by L.C.C.

Lessee and Manager, WILFRED E. BOYCOTT (late Manager for Fritz Kreisler, seven years).

WANTED Known, MAUD RISELEY, A.R.A.M., Violinist and Mus. Director, holds Orchestral Classes daily for all instruments at above Studios.

Special afternoon classes are being held, 2-4 o'clock, for instruction in fitting and playing to films.

Music from large library lent for home study.

Cinema experience given and engagements provided. Over 50 late members now in good engagements.

VIOLIN and PIANO LESSONS.

SPECIAL NOTICE.
The classes are held in our own fully equipped Rehearsal Hall, on Stage 22 by 24 feet, with Grand Piano.

ORCHESTRAS and ARTISTS PROVIDED.

Free Auditions every morning and advice given.

All communications to W. E. BOYCOTT.

WANTED, for Central Band, Royal Air Force, first-class Solo Cornet Player, experienced man only need apply; age 18 to 30. Particulars of enlistment, etc., apply FLIGHT-LIEUT. J. AMERS, Director of Music, Royal Air Force, Uxbridge.

WANTED, immediately, first-class Dance Band; each member to be able to sing. Write only; no callers. BENSONS, 141, New Bond-street, W.1.

BIRMINGHAM CITY POLICE BAND.
WANTED, Side Drum and Tympani Players, expert with accessories. Also Flute and Piccolo, Oboe and Clarinet Players. Must be competent performers. Age under 30. Height not less than 5ft. 8in. Commencing pay 70s., plus allowance for boots, rent, and band. Good service and widows' pensions. Apply, with full particulars of career, to the Chief Constable (Recruiting), Birmingham.

WANTED Known, Vacancies for few Boys, 15-18 years, Army Band; long terms, home service. Write BANDMASTER, Black Watch, Bordon, Hants Men also (reeds) wanted.

WANTED, for first-class amateur dance band, Banjo and C Melody or Tenor Saxophone. Write or call. REYNOLDS, 17, Landford-rd., Putney, S.W. 15. Evenings.

WANTED, Assist. for Rialto Cinema, Colwyn Bay, N. Wales. Apply, R. GOTH, Y.M.C.A. (Urgent), Colwyn Bay.
OPERA HOUSE, KIDDERMINSTER.

WANTED, Dance Musicians, all instruments; must be able to sing. Write only; no callers. BENSONS, 141, New Bond-street, W.1.

WANTED, Boy Musicians, all instruments; Trumpets, Trombones, Banjos, Piano, Sax., etc.; jazz and straight; good readers; to rehearse for immediate engagement. Full particulars, write Box 258, "The Era."

WANTED, Musicians for Atlantic Liners summer season; Violinists, Pianists, 'Cellists, Contrabassists, also double-handed musicians. Messrs. C. W. and F. N. BLACK, Music Directors, 37, School-lane, Liverpool.

WANTED, Musicians at First-class Variety Halls.
EDINBURGH EMPIRE ... LEADER.
BIRMINGHAM EMPIRE 1st VIOLIN.
Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, etc., to the Managers at the above-mentioned Halls.

WANTED Known, Violin, 'Cello, and Bass Bows straightened, recambered, and rehaired a speciality. Prices: Violin, 2s. 6d.; 'Cello and Bass Bows, 3s. 6d. each; postage one way. R. & W. H. SCOTT, Bow Specialist, 17, Marlboro'-road, Blackpool.

WANTED Known, The Movies Lending Library; extensive and up to date. No repeats. 88, Notting Hill Gate, W. Mons. and Thurs. 10 to 1. Or app.

WANTED Known, PAXMAN Bros., first-class Saxophone repairs, Alto and C Soprano; low pitch; available; truest in London. Wood Wind alterations. 16, Southwark-street, S.E.1.

WANTED, First-class Dance VIOLINIST; also PIANIST.
Both Must Be Brilliant.
Useless Otherwise.
For Summer Contract.
Write HOLMES,
C/o Charterhouse Hotel,
Terry-road, Coventry.

WANTED, Fox-trots and Waltzes for publication. Send MSS STRAND MUSIC CO., 205, Strand, London, W.C.2.

WANTED Known. Est. 1890.
THE LONDON MUSIC LENDING LIBRARY
ALGERNON CLARKE, Proprietor.
The LARGEST, BEST, and CHEAPEST CINEMA LIBRARY. Supported by the Leading Cinemas. 1,000 Testimonials. Music selected to suit all films by EXPERTS FREE OF CHARGE. Catalogue, 20,000 pieces. Specimen parcel. Orchestra, 3s.; Piano Solo, 2s. 6d., post free.
Hire or Buy your Music from us.
Musicians and Vocalists Wanted to Register for Engagements.
28, Lonsdale-road, Barnes, S.W.
'Phone: Riverside 1556.
Nr. Hammersmith Station and Bridge.

WANTED Known, CINEMA MUSIC LENDING LIBRARY CO., one of the finest repertoires in the country; weekly parcels a speciality; Orchestra from 3s.; Piano Solo, 2s. 6d.; carriage paid one way. 27, Edward-street, Stockton-on-Tees.
THE OLD ESTABLISHMENT FOR THOROUGH ORCHESTRAL TUITION.

WANTED Known.
Hire your music from the UNIVERSAL MUSIC LIBRARY,
22, Gt. St. Andrew-street, Shaftesbury-ave. 'Phone, Reg. 292.

WANTED Known, EASTON'S MUSIC LENDING LIBRARY, cinemas, etc. No repeats for several weeks. Moderate terms. "Elmwood," Atkins-road, Clapham Park, S.W. 12. 'Phone, Streatham 950.

JAY'S MUSIC LENDING LIBRARY.

WANTED KNOWN,
ON HIRE.
Latest and Best Cinema Music.
Lowest terms.
CALL OR WRITE.
Address,
60, Linden-ave., Kensal Rise, N.W. 10.

"Eat More Fruit"

MUSICIANS' WANTS.

WANTED SHORTLY, ENGAGEMENT BY MUS. DIR. VIOLIN OR BATON, THOROUGHLY EXPERIENCED ALL LINES, ENTERTAINER, SMART APPEARANCE, 16 YEARS' EXPERIENCE 1st-CLASS VARIETY AND CINEMA. SHEFFIELD OR RADIUS 20 TO 30 MILES; OR SEASON AWAY. BOX 239, "THE ERA."

WANTED, Engagement as M. D. (piano, baton), any business; resident; steady, reliable, competent. Good library. Offers. Box 235, "The Era."

WANTED, by Orchestra, Change (cinema), Violin-Conductor (with good library), Pianist, Rep., 'Cello, bass, Drummer with own drums, tymps. effect, etc.; audition arranged, or can be heard playing; terms very reasonable; can supply any combination. Write or call, M. D., 81, Coomer-road, Fulham, S.W. 6.

WANTED, Engagement by Violiniste, experienced leader or rep., cinema or hotel; library, fitter; London only; deputise.—250, Amesbury-ave., Streatham-hill, S.W. 2. 'Phone: Streatham 4132.

WANTED, Engagement by brilliant Solo Violinist and 'Cellist, ladies, young and smart, exp. musicians; liberty mornings and afternoons; hotel, café, etc., S.E. District. Box 229, "The Era."

WANTED, Engagement as Leader or Rep. by young, smart Lady Violiniste; fully experienced in any bus.; excellent references. "BETTINE," 5, Vine-street, Holborn, E.C.

WANTED, Engagement as Violinist, solos if required. HAYES, 41, Woodstock-road, Shepherd's Bush, W. 12.

WANTED, Engagement as Rept. Violin or Second; fine tone; experienced; good refs. Mr. H. FORFMAN, M.U., 114, Holgate-terrace, Holgate-road, York.

WANTED, by Dance Violinist and Stroh., late of London Palais, immediate Engt.; strength and tone; reliable dep.; good offers. Write or 'phone, Riverside 2084. T. WOOD, 17, Yeldham-flats, Yeldham-road, Hammersmith, W. 6.

WANTED, by first-class Solo Violiniste-Leader, engt. in hotel; with or without own musicians; splendid rep., Press notices, etc. Letters, MISS LOVE, 93, Hazelville-rd., N. 19.

WANTED, by IRENE DE WITT, experienced Violiniste-Leader, good offers. 36, Bulstrode-rd., Hounslow

WANTED, Engt. by exp. Violiniste and Pianiste; country cinema or London café. VIOLINISTE, 97, Louisville-road, London, S.W. 17.

WANTED, Engt. by lady, thor. exp., cinema, café, etc.; either Violin or Harp. BROWN, 359, Norwood-rd., W. Norwood, S.E.

WANTED Known, vacant shortly, Rep., lady; thor. exp.; London or Prov. "DOMIK," Lunham-rd., Sutton, Surrey.

WANTED, by Violiniste (lady), engt.; Rep. or Second; hotel or dance orches. Box 118, "The Era."

WANTED, Summer Engagement by Lady Violiniste, rep. and solo, no jazz; can accompany or bring accepte.—E., 13, St. Stephen's-gardens, East Twickenham.

WANTED, engagement by Violinist and E Flat Saxophonist; 20 years all lines. JOE NATION, 5, Elliott-rd., Thornton Heath.

WANTED Known, first-class lady Leader-Violinist, at lib. for deputy or dates; with or without own orchestra; dance or straight. VIOLINISTE, 51, Church-street, Camberwell, S.E. Hop 5572.

WANTED, by first-class Leader-Violinist and Pianist (ladies), cinema or café; large library, refs., and Press notices; any distance for a comfortable permanent engagement. VIOLINIST, 108, Walton-street, Oxford.

WANTED Known, Violinist offers to amateur instrumentalists the opportunity of practising together under professional Leader, from large library of orchestral and cinema music, for the lowest fee; splendid chance for musicians entering the profession to play together good class music, which is also lent for home study. Evening classes for musicians in business. For particulars, apply, VIOLINIST, 81, St. Mark's-road, North Kensington, W.10.

WANTED, Engagement by Violinist as Leader or Reptr.; long exp. cinema, var., café, etc. VIOLINIST, 4, Grenville-st., Russell-sq., London, W.C.

WANTED, Engagement by Violinist, exp. any bus. Powerful tone. Satisfaction guaranteed. DAN DEACON, 49, St. John's-road, Clapham Junction, S.W.

WANTED, Engagement by Violinist as Rept. Two years' cinema experience. Moderate salary. Box 236, "The Era."

WANTED, Engt. as Rept. Violinist, Cinema or Dance Band. Good musician; thoroughly competent. London, S.W. Box 250, "The Era."

WANTED, by Dance Violinist, Doubling Banjolin, evng. engts.; read, memorise; young, smart; fully exp. D. W., 13, Dagnan-rd., Balham Hill, S.W.12.

WANTED, by VIOLINIST (can double VIOLA), engagement, Leader or Repet. H. VERNON, 28, Lonsdale-road, Barnes, S.W. Tel.: Riverside 1566.

WANTED, Engagement, by VIOLA (can double Violin); any business. VERNON, 28, Lonsdale-road, Barnes, S.W. 'Phone: Riverside 1566.

WANTED, by Dance Violinist, experienced, deputising, or odd nights. 22, Arica-road, Brockley, S.E.4.

WANTED Known, Rep. Violinist, disengaged, seeks situation, London only; accept 30s. per week. Reply "G.," 59, Merchant-street, Bow, E. 3.

WANTED, experience by young Violinist accustomed to orchestras. Afternoons only. Would pay small premium. W. London preferred. Write, stating conditions, Box 257, "The Era."

WANTED, First-class Summer Engagement by TED MEERLOO, Violinist, doubling E flat Alto Sax., and HAROLD W. PATRICK, leading Dance Pianist (late well known Palais de Danse) with or without their band. Symphonic Syncopation, first-class tone, rhythm, and sight readers; now playing well-known suburban hotel. Can be heard by appointment. Apply, PATRICK, 47, Iffley-road, W.6.

WANTED, Engagement as Leader Violin; brilliant performer; soloist; cinema, hotel, or café. Offers to VIOLINIST, 22A, Wilson-street, off Stockport-road, Ardwick, Manchester.

WANTED, by exp. VIOLINIST, M.D. (SOLOIST), and ORCH. PIANISTE, A.R.C.M., engt. in London or South; cinema, etc.; own library. FITTING PICTURES A SPECIALTY; A1 refs. Offers to RENARD, c/o Watts, 11, Lutton-Place, Edinburgh.

WANTED, Engt. by Jazz Violinist, double piano; just concluded contract Palais de Danse, Glasgow. Broad tone. Can arrange. Good appearance. Young; with or without own combination. Ex. refs. A worker. AN[illegible]B. RAWSON, 10, Sweetbriar-rd., Le[illegible]

WANTED, Engagement by e. Violiniste and also Pianiste; business; extensive library; London suburbs. 8, Burnfoot-avenue, S.W.6. 'Phone, Putney 3953.

WANTED, Engt. by a first-class Leader (cinema); most extensive library, thoroughly experienced in fitting to pictures; can open immediately, distance no object. Apply, 24 Middle-street, Worcester.

WANTED, Engagement by 'Cellist fully experienced; good offers. 119, Manor-road, Leyton, E. 10.

WANTED Known, 'Celliste available for deputising; regular or odd days; moderate terms. 'CELLISTE, 33 Shrubbery-road, Streatham, S.W.

WANTED Known, experienced 'Celliste open to Engagement; deputy or permanent; café, cinema, or hotel. 'Celliste, 115, Warwick-street, S.W. 1.

WANTED, Scarborough, if possible, permanent engagement by all-round experienced 'Cellist; café, cinema, or hotel; couple piano or organ; good reader. Box 177, "The Era."

WANTED, Engagement by experienced 'Cellist, pictures or variety; North London preferred; would deputise COOPER, 26, Penn-road, Holloway, N. 7.

WANTED, 'Cellist, young, to enlist in 17/21st Lancers; plenty of local work; seaside engagements. Apply B. M., Tidworth.

WANTED, Engagement by 'Celliste, powerful full tone; any business; refs. WHITTAKER, Old Stakeford, Maxwelltown, Dumfries.

WANTED, by 'Celliste, immediate Engagement; experienced hotel, café, cinema; would deputise. 24, Manchester-street, W.1.

WANTED, by exp. 'Cellist, Doubling Piano Engt.; W. or S.W. London pref. 52, Hetley-road, W.12.

WANTED KNOWN, REALLY first-class 'Cellist open for Engagement; absolutely thoroughly experienced; fine soloist. Provinces not objected to if terms are good. Address, A. RAYNER, 56, Kenway-road, Earl's-court, London, S.W.5.

WANTED, Engagement by 'Cellist (Gent.) in Birmingham. Exper. First-class Cinemas and Hotels Powerful tone. Soloist. Good reader. Afternoons and Evenings. Disengaged March 1. Box 246 "The Era."

WANTED, by Lady 'Celliste, Engagement in cinema; mod. salary for further experience; near London. Box 232, "The Era."

WANTED, Engagement as 'Cellist; experienced in all lines; to open after Feb. 14; used to standard music. 'CELLIST, 36, Beach-street, Bare, Morecambe, Lancs.

WANTED, Engagement by exp. Orchestral 'Cellist for summer season at the seaside, cinema, or hotel; Douglas for preference. A. L. C., 25, Milton-road, Highgate, London, N.6.

WANTED, Deputising by thoroughly experienced 'Cellist. PHYLLIS M. LAWS, 72, Tulsemere-road, West Norwood, S.E. 27.

WANTED, by experienced 'Cellist, gent., engagement Town, any bus.; would deputise. HOWELL, 233, Ladbroke-grove, North Kensington, W. 10.

WANTED, Engt. by first-class experienced Double Bass Player; 3 years last engagement in cinema; any business. BASSO, 24, St. Mary's-road, Hornsey, N. 8. Phone: Hornsey 3260.

WANTED, by smart young Double Bass; experienced first-class London cinemas; any bus. 94, Beauchamp-road, Upper Norwood, S.E. 19.

WANTED, Engt. by D. Bass, any business; good refs. PAWSON, 4, Springbank-terrace, Guiseley, Leeds.

WANTED, Engagement, Bass (lady), doubling Banjo; experienced all lines. BASS, 19, Propend-gardens, Chiswick, W. 4.

WANTED, Engagement by SYBIL GILBERT, Flautiste; any business, in town or out; would deputise. 44, Albacore-crescent, Lewisham, S.E.13.

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WANTED, Engagement by expd. Flautist; any bus.; high or low pitch; owing to reduction. W. LEE STUBBS, 9, Kays-buildings, Albert-street, Middlesbrough.

WANTED, Change by First-class Flute and Piccolo (Soloist), London or near preferred. Brilliant musician, and absolutely reliable. Refs., etc. Box 240, "The Era."

WANTED, Engagement by exp. Pic. Piano-Organ, gent.; sch; any dis. 10, Swing-gate, Berkhamsted, Herts.

WANTED, Engagement by Solo Clarionet; first-class experience, all lines, any business, excell. refs. CLARINET, Box 225, "The Era."

WANTED Known, Clarinet at liberty; over 20 years' experience; ex. refs.; any business. ALFRED H. POPPLE, 86, Sycamore-rd., Nottingham.

WANTED, Engagement by Clarinet; experienced either pitch. CLARINET, 30, New-road, East Portsmouth.

WANTED, Engagement by Clar., H. or L. pitch, double E flat Sax. or 'Cello; pict. or var. E. MARSTON, c/o 65, Newhall-st., Willenhall, Staffs.

WANTED, Engagement by good Clarinets, long experience in all lines; present engagement over six years; Edinburgh or Glasgow district preferred. ARTHUR MILLER, Kinnaird Hall, Dundee. Permanent address, 80, King-street, Broughty Ferry, Dundee.

WANTED, by really fine Solo Clarinet, good engt.; any bus.; 18 years' experience; only good offers entertained; highest refs. Box 186, "The Era."

WANTED, Eng. Clarinet, 1st-class cinema only; London; last engt. 3 years; now at liberty. 40, St. Paul's-street, Islington.

WANTED, Eng. Solo Clar't, thoro. ex., requires change; permanency; London or season engagements. 41, Salterton-road, Holloway.

WANTED, Engts. by Sax., B Flat Sop. and C. Mel., double on Banjo and Piano. 149, High-road, Woodford Green.

WANTED, by Alto Saxaphone, double on Flute and Piccolo, engagements in Orch. or Dance Bands or Military Band. Good reader and tone. Anywhere after Feb. 15. FLUTIE, 15, Clarence-street, Staines.

WANTED, by exp. E flat Alto Sax., dates; ex.refs.; tone a speciality. 118, Lewis Flats, Fulham, S.W.6. Western 159.

WANTED, by E Flat, Alto Sax., doubling Clarinet; Odd Dates; Fridays booked; professional musician; copious library; moderate terms. E. S., 3, Laburnum-terrace, Grove-road, Mitcham. 'Phone, City 1811.

WANTED Known, Saxophonist, E flat Alto, doubling piano, requires Dance engagements; smart appearance; own library; willing to rehearse. HOOPER, 132, Rye-lane, Peckham, S.E.

WANTED Known, Engts. by E flat Alto Saxophonist; dance work. SAXOPHONE, 85, Torriano-avenue, N.W. 5.

WANTED, Engt. by E flat Alto Sax. and Clar't.; exp. any bus. SAX, 58, Amwell-street, E.C.1. 'Phone, Clerkenwell 7231.

WANTED Known, JOSE BOWERS, E flat Alto Sax., has vacant dates for her Quintette (ladies), or would separate. 'Phone, Brixton 3586. Letters, 75, Lynette-avenue, Clapham Common, S.W.4.

WANTED, by E flat SAX., low pitch, DANCES, ANY BUSINESS. Can double with B flat Tenor. 19, Enneradale-road, Lewisham, S.E. 13.

WANTED, Engagement by Trombone, can double 'Cello; cinema or variety; perm. if poss. 139, Alscot-road, S.E. 1.

WANTED, Engagement by experienced Orches. Pipe Organist, piano if desired; would deputise. 30, Almaroad, East Hill, S.W. 18.

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WANTED Known, Pianist-Conductor, experienced; highest refs.; extensive library; desires change. Offers invited. Wife violiniste. Single or joint. CONDUCTOR, c/o G.P.O., Farnworth.

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WANTED, Engagement by experienced Trumpet, Double Violin; any business, in or out of town. Communications, TRUMPET, 3, Scott Ellisgds., London, S.W.8.

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WANTED, Engagements by Dance Banjoist, sight reader, vocalist, double Piano; town only; willing to rehearse. CHARLIE POWER. 'Phone: Riverside 2910. 70, Beryl-rd., Hammersmith.

WANTED, by Banjoist, doubling Violin, dance work, odd or perm.; singer, young, sight reader, good showman; state terms.—RUD. MORTON, Box 227. "The Era."

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DUBLIN CAPTURED AND TAKEN BY STORM

BY

DR. WALFORD BODIE

In his great super-nautical Musical Comedy
ELECTRICAL REVUE
FUN ON AN OCEAN LINER

All Records Smashed at the OLYMPIA, DUBLIN.

Last week took over
£873

The Greatest Sensation ever Known.

I CAME! I SAW! I CONQUERED!

	£	s.	d.
Monday - - -	94	8	7
Tuesday - - -	99	10	7
Wednesday - -	144	14	10
Thursday - - -	131	13	0
Friday - - -	181	11	6
Saturday - - -	222	0	6
Grand Total -	**£873**	**19**	**0**

Please note how I jumped up every night. Friday and Saturday HUNDREDS TURNED AWAY.

Verdict of Press and Public:
"The Greatest Show ever seen in Dublin."

Messrs. Bradlaugh and Morrison, the proprietors, said: "Doctor, you have a great show, you should be proud of the glorious reception you have had nightly. We have had the elite of Dublin night after night to see you. Come back when you like. Can you take a date at Cork and Waterford at your own terms?"

Many thanks to the proprietors for most comfortable and very happy week. Cheered to the echo nightly. Recalled again and again. The whole talk of the city—"Have you seen Dr. Bodie's Great Revue, FUN ON AN OCEAN LINER?"

AMAZING SHOW AT THE OLYMPIA THEATRE:

"Dr. Walford Bodie, the Radio King and Scottish Wizard, fairly 'electrified' big audiences at the Olympia Theatre last night. A live wire himself, his new electrical revue is dynamic in many respects; packed full of thrills, and carries a rippling current of laughter from the opening ensemble to the final curtain.

"Dr. Bodie has lost none of the attractiveness which distinguished him at the old Rotunda a quarter of a century ago, and his allusions last night to his Scotch and Irish ancestry fairly brought down the house. His new revue, 'Fun on an Ocean Liner,' is presented in five scenes, into which he introduces all his wonders and sensations of wireless and ventriloquism. We've heard ventriloquism of a high standard before, but last night's performance took a step out of the ordinary, and Dr. Bodie's manipulation of a dummy quartette, coupled with an extraordinary degree of voice-throwing, won the greatest applause. Mlle. La Tesla, petite and graceful, was the Radio-Magnetic Girl and the subject of Dr. Bodie in his many presentations. Dolly Robson, as Billie, the cabin boy, was an instant favourite. She has a pleasing voice of good range and timbre, and her rendition of some popular vocal numbers was roundly encored. Mlle. Roma gave a clever acrobatic display, which included some nice balancing feats. Seth and Lester kept the comedy at a high pitch, and the grand beauty chorus, consisting of Mlle. Olga and her Six Frizzy Kids, showed rare talent and technique. Special items were contributed by Winnie Russell, Cissie Shearer, Princess Rubie, Harry Austin, R. Calvert, W. H. Dixon, and J. Blackhall. Originality and thrills are the big features in this novel revue."—*Vide Dublin Evening Mail*, Feb. 3, 1925.

Proprietors, Managers, and Agents write at once and secure this Record-Breaking Super Show. Fit to grace the boards of the finest theatres in the country.

VACANT MEANTIME:

MARCH 2 (to follow Empire, Belfast).
MARCH 9 & 16 (Vacant owing to transferring to oblige managers)

ALSO VACANT

APRIL 13 (between London and Cardiff)
MAY 25, On., with exceptions.

All letters to Sole Director and Proprietor:
Dr. WALFORD BODIE,
this, GRAND CENTRAL THEATRE, LIMERICK;
next week, OPERA HOUSE, LONDONDERRY.
LEAD ON, MACDUFF!

CHARLES DORAN
Business Manager, CHARLES LAKE.

AND HIS **SHAKESPEAREAN COMPANY.**

Feb. 16, Opera House, Cork. Feb. 23, Gaiety Theatre, Dublin.
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County Borough of Wallasey.

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VICTORIA GARDENS,
MARINE PROMENADE.

To AMUSEMENT CATERERS, Etc.

The Corporation invite Tenders for the Tenancy of the Entertainment Pavilion, Victoria Gardens, Marine Promenade, New Brighton, on week days only from the 30th day of May to the 3rd day of October, 1925.

Form of Tender, together with Description of Building and Conditions of Tenancy, may be obtained at the Office of the Borough Engineer and Surveyor (Architectural Dept.), Town Hall, Wallasey, on payment of a deposit of £1 1s., which will be returned on receipt of a bona-fide tender.

Tenders upon the form supplied, together with all the documents, are to be enclosed in sealed official envelope, endorsed "Tenancy of Entertainment Pavilion, Victoria Gardens," and are to be delivered at the Office of the undersigned NOT LATER THAN 12 NOON ON SATURDAY, THE 14TH DAY OF MARCH, 1925.

The Corporation do not bind themselves to accept the highest or any tender.

By Order,
GEO. LIVSEY,
Town Clerk.
Town Hall, Wallasey.
February 6, 1925.

ABERYSTWYTH HEALTH RESORT.

For Season 1925.

The Town Council invite Proprietors of CONCERT PARTIES and ENTERTAINERS to tender for the use of the **Aberystwyth Castle Grounds Pavilion** for the Summer Season—from Whit-Saturday to the end of September, 1925.

The Council are prepared to consider offers of rental for one, three or five years for this site, upon which is erected a Pavilion (Steel and Iron Structure) with seating accommodation for 800 persons, and a large Stage and Dressing Room. **By arrangement the Concert Party may be allowed the use of the Band Stand on the Promenade for morning performances.**

The Council does not bind itself to accept the highest or any Tender. Tenders, with references, etc., to be delivered by 12 noon on Monday, the 16th day of February, 1925, and addressed to the undersigned, marked "Bandstand Tender."

T. J. SAMUEL,
Town Clerk.
Town Hall, Aberystwyth.

To All Whom It May Concern.

DISSOLUTION OF PARTNERSHIP.

On and after February 16th, 1925, the Agency Partnership of **FRED DUPREZ and HARRY KAUFMAN** will be dissolved by mutual arrangement. The Agency will be carried on solely by

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By ALBERT DOUGLASS. With a Foreword by LADY WYNDHAM & SIR GEORGE DU MAURIER.
Illustrated.

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(Continued from page 8.)

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Town Clerk's Chambers, Girvan.
11th February, 1925.

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LADIES, don't waste money with hairdressers. Our NICKLE HOME WAVER enables you to do beautiful Marcel Waving at Home Free, equal to high-priced hairdressing salons. Always Ready for Dance or Party.
Post Paid 4/-
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SAVERY, JOHN EVELYN.—Jan. 29, suddenly, of pneumonia, at Grimsby, late manager Savoy Picture House, "Old Bill," "A Temporary Gentleman," etc., age 52.

JENNINGS.—In loving memory of George Jennings, who died Feb. 7, 1925, in his 88th year. 40 years proprietor of the Alexandra Theatre (portable). Deeply mourned by his son and daughter, Ted and Viola, Viola House, Redditch.

IN MEMORIAM.

BELCHAM.—In loving memory of my dear husband, Henry Belcham, who passed peacefully away on the 9th February, 1917. He was connected with the staff of "The Era" for over 30 years, and is sadly missed and mourned by all who knew him.

IN MEMORIAM.

MAHER.—In loving memory of my beloved husband, Billy Maher, who died Feb. 14, 1924. Sadly missed by his broken-hearted wife and children.

GREENE.—Richard Abraham Greene, who passed on Feb. 16, 1921. "In all love."

MAHER.—In ever-loving memory of my dear brother, "Billy," who fell asleep February 14, 1924. Sadly missed by his brother, Jack. R.I.P.

Miss PEGGY GAY PRODUCTIONS.

"The Star Girl"
"The Star Girl"
"The Star Girl"
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"The Star Girl"
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The entire production carried scenery, by Leolyn Hart Ltd.

A REAL AMERICAN MUSICAL COMEDY REVUE.

22 CHORUS.
22 CHORUS.
22 CHORUS.

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Miss Peggy Gay fills the title rôle with splendour and charm, and has a fine soprano voice; soloist and chorus have been trained to the last point in efficiency. Mr. A. Gordon is a splendid tenor. The costumes make a pretty combination, the ladies' dresses being a gorgeous and fashionable plate line. Dan Cripp and Wee Patsey are tremendously funny as the Two Buttons.

It is a fully packed, brilliantly mounted go-ahead Revue which will satisfy everybody out for good things and smart dresses.

Lively Dancing and hustling humour.

Vacant MARCH 2
(To follow Guildford),
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FROCKS AND FANCIES.

Paris Shows begin and Secrets will Out!—The New Uneven Skirt—Pink Hats and Dance Hats—The Vogue for Black Lace—New Materials.

This week, with careful scrutiny of the precious invitations and a sharp eye on the surreptitious note-taker, the great dress designers of Paris open their "buyers" shows, and their much-too-warm and overwhelmingly perfumed ateliers are thronged with American and English business women looking for models on which to base their own creations. This means that we shall soon know our own fate and the truth of rumours of higher waists, bustles, and so on.

Prophesies.

Some of the frocks Peron designed for "Sometime" were prophetic. The uneven skirt in a new form was one of the most interesting. It was turreted so to speak, the three thicknesses of chiffon that made the skirt dwindling to one on the left side by a series of square ended cuts in the others, outlined by diamanté, the long tight satin tunic was cut in a similar fashion.

Not Easy.

These uneven skirts, especially those which are longer in front than behind, are not going to help the home-dressmaker much: it's a case of "the-little-more-and-how-bad-it-may-be!" It's the same with the flimsy pointed skirts which are a compromise between the knee-high dance frock and the ankle-length one—too many points spoil the effect.

The Pink Hat.

Is there going to be a revolt against the all-biege craze? I wondered when I saw pretty Dorothy Dickson dancing on the opening night of the Cosmos Club in a biege jumper and skirt of the same colour, finely pleated, but wearing a deep rose pink hat set firmly on her head.

Black Lace.

It looks as if one black lace frock had to be in each wardrobe as inevitably as the navy blue coat and skirt was decreed in our grandmother's day! Josephine Earle came to the Cosmos in a delightful one, unlined at the shoulders and with a stiff wired lace collar to make a background for her lovely hair and roseleaf complexion. She had designed it herself, she told me, as a relief from the vivid gowns she wears in "Sometime."

Bandeaux.

There were several black lace gowns worn for dancing last week, and when I went down to the Metropole Lady Queensberry was dancing in one, and another very charming woman with auburn hair had added a wreath of black velvet leaves on her head—most effective. Another dancer in black lace—at Oddenino's this time—was Lady Ilchester.

The Dancing Hat.

At the Metropole at Brighton on Sundays it is amusing to see how carefully girls choose their hats for dancing—the softest of rounded crowns, self-piped and the tiniest of brims up-turned both back and front. Reds of every shade and cinnamon or tobacco brown, with batik crepe-de-chine scarves, in two contrasting colours seem to be the choice.

High Waists.

No, although Helen Gilliland looks charming in both her rounded-necked high-waisted pink gown and her fichu frock of blue, the wide skirt cut into scores of tabs at the hem—or where the hem should have been—I didn't feel drawn towards that style myself, and I think it will take some years to get the fashions back to the 1815 period of "Love's Prisoner!"

Frillies?

Can "frills" be coming back for our recently-so-severe undies? Little girl frocks worn by "sisters" with glimpses of garments quite obsolete such as that attractive pair "The Fooshee Sisters" at the Piccadilly Playtime wear seem to be spreading. The tightest and shortest of silver tissue knickers were the latest yesterday for dancers on the stage—what next? Frills, I think!

Dancing Uniform.

The dancing girl—I mean the unprofessional dance-for-fun girl—has almost a uniform now, a long bodice and fluttering points of flimsy material for skirt which may be any length except below the calf. Only the colours alter. Phyllis Monkman, better than ever in the new edition of "Charlot's Revue," clings to her mauve and rather bright pink in her dancing song scene with young Kendal—and where dance frocks are in question Phyllis leads and the others follow.

New Materials.

If I can't tell you this week—and I shall be able to do so next week—what Paris means to try and make us wear this Spring and Summer as far as our figures go, I can tell you something about new materials. The cleverest of all is a printed one, which was designed by an artist responsible for working out some of the "camouflage" of the war. It looks, at a very short distance, as if it were pleated. Ever so many others are squared or circled in alternate dull or shiny surfaces.

FELLOWSHIP OF PLAYERS.

"Henry the Fourth": Part Two.

The Second Part of "Henry the Fourth" was played by the Fellowship Players on Sunday evening last at the Regent Theatre. It is a play that is simply studded with good acting parts, a fact that was very evident in this excellent production. On the one hand is the dying king, who wears his crown uneasily amidst his warring subjects; and, on the other, the swaggering young prince and the frolics of his boon companions, Falstaff and company. In Mr. Alfred Clark, Falstaff had a very human exponent. He was richly humorous, and made of the fat old rogue a very lovable being. The evening at Hostesse Quickly's house, and the dinner with Justices Shallow and Silence, were irresistibly funny. Those clever actresses, Miss Dora Gregory and Miss Dorothy Green, as the hostess and Doll, could hardly have been bettered; and as for the Justices of Mr. Horace Sequiera and Mr. D. Hay Petrie, they were the essence of pure comedy. Mr. Edmund Willard invested the part of the dying king with dignity and pathos; and Mr. Robert Harris, though perhaps scarcely suggesting the wild, roystering young prince, was very near Shakespeare's conception in the later scenes. The fine delivery and dawning realisation of responsibility did much to free the part from its priggishness. Henry's farewell to his son was a fine piece of acting. Mr. Douglas Burbidge was excellent as Northumberland, and there was an impressive Lord Chief Justice in Mr. Eugene Leahy. Rumour was played with fine vigour and diction by Miss Madge Whiteman. The play, which was enthusiastically received, was produced by Mr. L. E. Berman.

(*Continued from column 3.*)

Miss Phyllis Stuckey; two nice, conventional English folk who seem to wander about with the Landfields were convincingly studied by Mr. Ernest Mainwaring and Miss Lettice Fairfax; Mr. Randolph McLeod was altogether charming as Jules, the footman, who rose to be a hotel proprietor; and Miss Nancye Kenyon's Gervaise was a French maid to the life, both in accent and gesture.

"YVELLE."

At the Everyman.

Play in Three Acts. Outlined by Margaret Clement Scott and elaborated by C. B. Fernald. Produced by arrangement with Mr. Norman Macdermott at the Everyman Theatre on Tuesday, February 10.

Bella Farnham .... Lettice Fairfax
Willis Farnham .... Ernest Mainwaring
Jules .... Randolph McLeod
Prince Yakovieff .. Boris Ranevsky
Yvelle Landfield .. Stella Arbenina
John Landfield .. Stephen T. Ewart
Thomas Herrick .... Charles Carson
Charlie Kountz .... Albert Brouett
Tillie Kountz .... Clare Harris
Dollie Chaleuray .. Phyllis Stuckey
Patricia Landfield .. Diana Hamilton
Gervaise .... Nancye Kenyon

Yvelle, divorced from her husband, after a series of adventures with various men, meets the daughter she loved fourteen years before, and who is now aged eighteen, only to find that the girl is in a fair way to follow her wretched example. It is a good situation for a play, but it was reached by long and devious paths at the Everyman on Tuesday last. All the characters seemed curiously unreal: Yvelle, with her lovers and the insistent maternal note; her husband, John Landfield, with his hardness and cruelty; the daughter, Patricia, and her unlikely liaison with the chance acquaintance at that queer dancing pavilion in Palermo; and, most of all, the idealistic American, John Herrick, who drifts into the first act in the most clumsy way and is for ever afterwards a woefully misunderstood guiding star to the unfortunate Yvelle.

How this collection of people, with two or three more friends of the family, drift into that impossible dancing saloon in the second act is still not understood. It is the last place that Landfield would have taken his daughter to. Yvelle was there because she is trying to land a rich husband; and Herrick, who loved her, was keeping a watchful eye on her, like a faithful retriever. The scene is divided into two rooms "avec communication," and the audience is able to keep in touch with the two sections, Yvelle and her strange companions and the Landfield party—with Herrick as an idealistic liaison officer between the two. At the end of the act there is a great clash when they all meet. Each misunderstands the other's motives and the main result is that most of the characters go back to Paris to the house—now a hotel—where Yvelle has lived as respectable Mrs. Landfield, and in which Patricia was born. Patricia goes in order to meet her lover in clandestine fashion, Yvelle because she is down and out and wants a job with her old footman (now a prosperous hotel proprietor) as a cashier, and Herrick—well, for the reason that he has always drifted after Yvelle. This scene was too long (as is the whole play), but it had a fine situation at the end. In a last attempt to save her child Yvelle tells Patricia the truth of her own life and reveals for the first time that she is her mother. The girl spurns her at first, but turns to Yvelle when it is found that she, too, has been cast off, not only by her married lover but by her father.

The play was produced by the author, Mr. C. B. Fernald, and excellently acted by a first-rate company. Miss Stella Arbenina, as Yvelle, had some moving moments, and it was not the fault of her acting that the character failed to be convincing. There were some big scenes, but they were of the theatre, although as a display of sheer technique the performance was a good deal more than interesting. Mr. Charles Carson looked and spoke well as the visionary American, and Miss Diana Hamilton gave the best performance we have yet had from her as the wilful, pretty young daughter. Mr. Stephen T. Ewart was the strong, righteous husband and father according to the lights of the play, and Mr. Boris Ranevsky made a suave and polished figure as the lover in the first act. Brightly coloured notions of some of the queer folk who haunt Palermo came from Mr. Albert Brouett, Miss Clare Harris, and

(*Continued at foot of preceding column.*)

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"THE FRAUD."

At the "Q" Theatre.

Play by Leonard Merrick and Michael Morton. Produced at the "Q" Theatre, Kew Bridge, on Monday, Feb. 9.

Charlie Owen .... Gerald Ames.
Mary Fenton .... Dorothy Dix.
A Waiter .... Cecil Cameron.
Valet .... Don Gemmell.
Mrs. Fowler .... Buena Bent.
A Chambermaid .... Edith Harley.
Mrs. Walford .... Aida Jenoure.
Mr. Walford .... Morton Selten.
Blake Walford .. Edmund Willard.
Dodswell .... Constance Foljambe.
Mr. Hampton .... Donald Young.
Mrs. Owen .... Viola Roache.

With two such experienced writers as Leonard Merrick and Michael Morton combining forces one might anticipate good results; for the author of "The Yellow Ticket" is already a dramatist of distinction, while Mr. Leonard Merrick has also contributed to stage literature.

"The Fraud," their latest production, met with an enthusiastic reception. The play is cleverly conceived, the situations are dramatic and admirably planned, the dialogue is witty, often brilliant, and the play is superbly acted. It was Thomas Paine who wrote "A pious fraud begets the calamitous necessity of going on," and this is precisely what happens here. From the initial fraud, when Mary Fenton is introduced by Charlie Owen as his sister-in-law, the necessity of perpetuating the fraud becomes obvious. The scene opens in Charlie's private room at the Savoy Hotel. He is busily engaged making preparation for a flying visit to La Ville Lumiere, when he encounters Mary Fenton, who has reached to the end of her slender resources. Her story is an interesting one. The daughter of an eminent medical man, long since dead, she had been educated at a fashionable school, and afterwards trained for the musical profession. But misfortune had dogged her and she had even been turned out of her lodgings the previous night. Touched by the situation, Charlie postpones his Paris trip and offers to engage a room for her at the Savoy, and loans her money to pay her debts. In a sudden fit of passion Charlie embraces his visitor. Mary is overwhelmed, and, throwing down the money Charlie had lent her, she is about to rush out when Mrs. Fowler, an acquaintance of the man's, enters. She takes in the situation at a glance and thinks the lady must be Mrs. Owen. Charlie, a social disgrace before his eyes, is at his wits' end. He implores Mary to help him, and she is introduced to Mrs. Fowler as Charlie's sister-in-law—a Miss McCarron. Eventually he departs for gay Lutetia. As Mary is leaving the hotel there arrives a number of Owen's relatives. These include Mr. Walford, a plebeian kind of person with an eye to the main chance; Mrs. Walford, and their only son, Blake, recently arrived in this country from Canada for a brief vacation. Mrs. Fowler introduces Mary as the daughter of an eminent banker, and a member of the family. Walford père figures that Mary's alleged father might prove a valuable ally in his financial schemes, and his son Blake might do worse than marry a banker's daughter. Aunt Julie (Mrs. Walford), despite Mary's excuses, carries her off to Walford's hired residence in Buckingham Palace Gate, and she is received *en famille*. Mary recognises the difficulties and the rocks ahead, and counters the incessant questions of the Walfords as to her opulent relatives.

When a detective fails to find her luggage she turns the whole thing into a capital joke. Owen returns from Paris, learns that Mary is still with the Walfords, and in her absence denounces her as a fraud and an adventuress. Mary, still loyal to Charlie, does her best to quieten the suspicions of his wife. The Walford family now take a different view of things. Blake learns of Charlie Owen's contemptible conduct and veers over to the side of Mary; but Walford père advises his son to have nothing further to do with her. The climax is, of course, quite satisfactory. Charlie Owen explains, Blake recognises that Mary is a victim of circumstances, and the fraud is overlooked.

The play is splendidly interpreted Among the ladies, perhaps premier honours go to Miss Dorothy Dix. Her impersonation of Mary Fenton is a delightful conception, and should go far to enhance her reputation. Mrs. Fowler found an amusing and delightful exponent in Miss Buena Bent. Miss Aida Jenoure as Mrs. Walford gave a very interesting performance. Miss Viola Roache makes the most of her slender opportunities as Mrs. Owen. The son, Blake Walford, was magnificently portrayed by Mr. Edmund Willard. Mr. Gerald Ames, as Charlie Owen, achieved great things. As Walford père Mr. Morton Selten succeeded in impressing his personality on the audience. To Mr. Donald Young fell the rôle of Mr. Hampton, and Cecil Cameron and Don Gemmell completed an admirable cast. The play was produced by Mr. Milton Rosmer.

"Eat More Fruit"

Sung by Ernie Mayne.

LYCEUM CLUB STAGE SOCIETY.

"Educating a Husband."

Sir Philip Wortley.....Charles Vane
Cynthia Canfield ... Mollie Lumley
Mrs Carnaby .... Agnes Imlay
Philip Wortley .... Charles Carson
Rosemary .... Edyth Goodall
Mason .... Grant Edwards
Saunders Yarrow..Treven Grantham

Miss Edith Carter's comedy, "Educating a Husband," presented by the Lyceum Club Stage Society on Sunday and Monday last at the Century Theatre, is written round one of the vagaries of English law. For it is a vagary that whilst an unmarried mother is the legal guardian of her child, a married woman has to cede all lawful rights to her husband.

Philip and Rosemary Wortley are apparently ideally happy in their married life, though there are signs that Philip's bouts of bad temper are tending to decrease that happiness. He is the head of a famous bank, and intends that his son (who is now only an infant of seven) shall follow in his footsteps, as have done all the Wortleys. But Rosemary is desirous that her child shall be an artist, and reads with pride the opinion of a famous artist that the boy has genius. She is surprised that her husband will only regard this as an amusing side issue, and, after an angry scene, is made to realise that he intends to enforce his parental rights as to the decision of the child's future. Here a convenient fate steps in. Philip's first wife, whom he has long supposed to be dead, sends a message from a hospital where she is lying seriously ill. Conveniently, she dies, leaving Philip in a quandary. Rosemary is not his legal wife, neither is the boy his child. A hurried remarriage is the only solution, but Rosemary declines, on the grounds that she is in a better position as a single woman to give her child a suitable career. She relents sufficiently, however, to make a bargain that if he can control his bad temper for one month, she will marry him. Of course all ends happily, and all their problems are discussed rationally. The theme is interesting, and affords many opportunities for good comedy situations. Miss Edyth Goodall was excellent as Rosemary. In the emotional scenes she played with a nervous intensity that was most moving, whilst the comedy of the later scenes was touched in with just the right air of insouciance. Mr. Charles Carson made an admirable foil as the bad-tempered husband, a well-observed, distinctive piece of acting. There was an amusing study of a Victorian mother from Miss Agnes Imlay; Miss Mollie Lumley made the most of the small part of the friend, and Mr. Charles Vane was the irascible father to the life.

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THEATRICAL GOSSIP.

O.P. Club Dinner to James White—The Stage Guild—"L.S.D." for the Fortune—Henry Esmond Memorial.

O.P. Club "James White Dinner."

The O.P. Club dinner to Mr. James White and the members of the "Dollar Princess" and "Katja the Dancer" companies will be held at the Hotel Cecil on Sunday. Speechifying on this occasion will be curtailed; there will be only two toasts. The toast of the Guest of the Evening will be proposed by the president, Sir Herbert E. Morgan, K.B.E., to which Mr. James White will respond; and the toast of the Members of the "Dollar Princess" and "Katja the Dancer" Companies will be proposed by the vice-president, Mr. Philip Conway. The members of these companies, who include Miss Evelyn Laye, Miss Lillian Davies, Miss May Leigh, Miss Maie Bacon, Miss Ivy Tresmand, Carl Brisson, Paul England, Gregory Stroud, Bobbie Comber, Leonard Russell, Edward d'Arcy, Horace Percival, etc., will dispense with formal speeches, and will tender their thanks in their own artistic manner. The evening will finish with a dance.

"Patricia" To Move.

Its tenancy of His Majesty's Theatre expiring on the last day of the month, the "Patricia" management will definitely transfer the musical play to another West End Theatre on Monday, March 2nd.

The Stage Guild.

Sir Johnston Forbes-Robertson, the president of the Stage Guild, and Lady Forbes-Robertson will open the new premises of the Guild at 9, Great Newport-street, to-morrow (Sunday), at 3 p.m. Besides the ample office accommodation there is a handsome lounge, which is available for members of the three sections of the Guild—the Artists', Dramatists', and Managers'. Mr. John F. Barham, secretary of the Artists' Section, informs us that the Guild receives an average of thirty new applications for membership each week.

"L.S.D."

"L.S.D." is the name of the Espinosa revue to be presented by Ida Molesworth and Templer Powell at the Fortune Theatre, early in March. In sixteen scenes, it will be by various authors, with music by Tommy Atkinson. The "stars" will be Eve, an Australian artist, who has not appeared in London before, and George Mozart; and the artists supporting them will be Kelland Espinosa, Michael Martin-Harvey, Harry Hemsley, Yvette Espinosa and Vesta Sylva.

Sunday's "Rag."

Oscar Asche is to be "Chief Ragpicker" at Sunday evening's Green Room "Rag," to be held at the Prince of Wales' Theatre in aid of the Green Room Club's Benevolent Fund. The demand for subscribers' tickets on the part of the general public is most encouraging.

Henry V. Esmond Memorial.

Next Thursday afternoon, at 3.15, the memorial to the late Henry V. Esmond, husband of Eva Moore, will be unveiled at the Savoy Chapel by Gerald du Maurier. The service will be conducted by the Rev. Hugh Chapman, and the ceremony will begin with Arthur Sullivan's "In Memoriam" overture, followed by Liddle's "Abide with Me" and Schubert's "Marche Héroique."

"The Bright Island."

The cast of Mr. Arnold Bennett's new play, "The Bright Island," to be produced for the Stage Society by M. Theodore Komisarjevsky, will include Miss Isabel Jeans, Miss Jeanne de Casalis, Mr. Arthur Pusey, Mr. Michael Sherbrooke, Mr. Brember Wills, and Mr. Felix Aylmer. The performances will be given on Sunday evening and the following afternoon, at the Aldwych Theatre.

The Three Hundred Club.

Mrs. Geoffrey Whitworth will present the next Three Hundred Club production—that of W. J. Turner's "Smaragda's Lover"—at the Court Theatre on Sunday evening, February 22. A. E. Filmer will stage the play.

Underground Sailors.

The first performance at a West End theatre of the Dramatic Section of the T.O.T. Philharmonic Society will take place on February 19, 20, and 21, when members of London's Underground staff will change their occupation for three nights and present Gilbert and Sullivan's comic operas, "Trial by Jury" and "H.M.S. Pinafore," at the New Scala Theatre.

The Dramatic Section, together with the orchestra, consists of over 100 members recruited from the Underground and allied companies' staffs. Previous performances of the Society include "The Mikado," "Pirates of Penzance," "Tom Jones," "Iolanthe," and the "Yeoman of the Guard."

"The Vortex."

Mr. J. Bannister Howard has secured the entire provincial rights of "The Vortex," and will send out a company opening at Margate on Easter Monday, and afterwards visiting the Theatre Royal, Brighton, Hammersmith, Wimbledon, Stratford, Theatre Royal, Portsmouth, Bournemouth, and Grand, Blackpool. Miss Kate Cutler has been specially engaged to play the part of Mrs. Lancaster. The tour will also restart August Bank Holiday.

Mr. Herbert St. John.

The many friends of Mr. Herbert St. John, manager of the "Tons of Money" company, will be glad to learn that he is recovering from the serious operation which he recently underwent. It is expected that he will be back in harness again within the next seven weeks.

"Paddy, the Next Best Thing."

Mr. Cecil Barth has arranged with Mr. Robert Courtneidge to take over the entire stage-rights in this popular play. The autumn tour includes many No. 1 towns, including the King's Theatre, Glasgow; Lyceum Theatre, Edinburgh; Theatre Royal, Newcastle; Royal Court Theatre, Liverpool, etc.

"White Cargo" at Croydon.

Produced by Miss Ida Molesworth, "White Cargo," at the Grand Theatre, Croydon, this week is an immense success. A strong cast includes Mr. Murray Carrington, whose forceful acting is highly appreciated.

A New Keble Howard Farce.

Martin Henry, the producer of "Alf's Button," has acquired "Lord Babs," a new three-act farce, by Keble Howard, which he will produce in the country in March, "with the West End in view."

"Yoicks!"

The run of "Yoicks!" the Donald Calthrop revue, at The Kingsway Theatre, will end to-night (Saturday), and a special week at the Golders Green Hippodrome will immediately follow.

"Katja the Dancer."

The new George Edwardes' production, "Katja the Dancer," will be launched at the Gaiety next Saturday. The book is by Frederick Lonsdale and Harry Graham, with music by Jean Gilbert. The cast includes Lilian Davies, Rene Mallory, Ivy Tresmand, Gregory Stroud, Bobbie Comber, Dennis Hoey, Leonard Russell, and Jack Livesey.

"Hamlet" at the Haymarket.

The run of "A Kiss for Cinderella" at the Haymarket ends to-night. Next Thursday, the 19th, John Barrymore revives "Hamlet," in which he will play the title rôle. The cast will also include Malcolm Keen as Claudius, Herbert Wareing as Polonius, George Relph as Horatio, Ian Fleming as Laertes, Jevon Brandon Thomas as Rozencrantz, Michael Hogan as Guildenstern, Frederick Cooper as Osric, Ben Field and Michael Martin Harvey as Gravediggers, Courteney Thorpe as the Ghost, Constance Collier as Gertrude, and Fay Compton as Ophelia.

"No, No, Nanette."

George Grossmith has joined the cast of "No, No, Nanette," with which Herbert Clayton and Jack Waller open their season at the Palace on March 11. Other members of the company are Binnie Hale, Joseph Coyne, Gracie Leigh, Irene Brown, Joan Barry, Marie Hemingway, Vera Pearce, Florence Bayfield, and Seymour Beard.

Mr. Herbert Mansfield.

The many friends of Mr. Herbert Mansfield, the popular actor, will be sorry to learn that he was seized with illness while playing in "A Bill of Divorcement" at the Queen's Theatre, Dundee, last week. He was removed to a nursing home, where an operation was performed, and he is now progressing as well as can be expected. During Mr. Mansfield's absence Mr. St. George Frere will deputise.

"The Grand Duchess."

Following is the full cast of "The Grand Duchess," adapted by Harry Graham from the French of Alfred Savoir (author of "Bluebeard's Eighth Wife"), which Mr. Anthony Prinsep will present at the Globe Theatre on Friday next:

Albert	Lawrence Anderson.
Matard	E. Vivian Reynolds.
Princess Zenia	Margaret Bannerman.
Countess Avaloff	Enid Sass.
Prince Paul	Alfred Drayton.
Prince Peter	Arthur Wellesley.
Cloche	E. A. Walker.
President Hess	Herbert Ross.
Henriette	Mercia Swinburne.
Count Basoulin	Norman Loring.
Baron Stahler	Cyril Cunningham.
Baroness Stahler	Lilian Cavanagh.

The play will be produced by Stanley Bell.

Harry Rogers.

Harry Rogers, late of David Belasco's company and Anne Nicholls' "Abie's Irish Rose" company, has just arrived from America with two plays of his own—one a three-act farce-comedy and the other a four-act sensational drama.

Dame Ellen Terry's Appeal.

One of the biggest street collections ever organised will be "Daffodil Day," on Saturday, February 28, in aid of the Braille and "Service of the Blind" League, of which Dame Ellen Terry is president. An appeal is made for assistance, either by selling daffodils, lending motor-cars, or sending donations. Offers of help should be sent to Mr. Clifford Newton, organising secretary, at 3, Upper Woburn Place, W.C. 1.

60 Years' Service with One Firm.

A link was broken with James Upton, Ltd., Baskerville Printing Works, Cambridge Street, Birmingham, on Tuesday, the 3rd inst., by the death of Mr. Joseph Edward Penzer, The Châlet, Green Road, Moseley, Birmingham, who had spent 60 years in the service of the firm. Starting as a boy, he graduated through the various departments, ultimately completing his record as departmental director and senior representative, in which capacity he made many friends, especially in the theatrical world. In May last he retired owing to failing health, although up to that time he had been quite hale and hearty.

Critics and the Press Agent.

Quite a benevolent attitude towards the bona-fide press agent drawn from journalistic ranks was manifested at last Friday's dinner of the Critics' Circle, held at Pratti's Restaurant, Strand.

The value of the press agent as a liaison officer between the theatre and the newspaper, was generally recognised, but over the question of dispensing hospitality to the dramatic critic opinion was divided.

The gathering was graced by the presence of Miss Jean Cadell, of whom many appreciative references were made.

The debate was opened by the president, Mr. Herman Klein, and amongst those who took part in it were Mr. J. T. Grein, Mr. G. E. Morrison, Mr. H. M. Wallbrook, Mr. Archibald Haddon, Mr. Edgar White, Mr. Macpherson, Mr. Robb Lawson, Mr. Allan Pitt Robins, Mr. Bernard Weller, Mr. Percy Allen, and Mr. Cecil Armstrong.

To Follow "Carnival."

"Carnival's" successor at the New will be a four-act drama by Rafael Sabatini, named "The Tyrant," rehearsals of which are now proceeding. The action of the piece takes place in 1503 in Italy and is concerned with a campaign which Cæsar Borgia carried out in conjunction with Louis XII. of France. Matheson Lang will, of course, play a prominent rôle, and Isobel Elsom will be his leading lady.

Mr. Basil Dean.

Mr. Basil Dean, who recently resigned his position as joint managing director of the Theatre Royal, Drury Lane, left for New York on Wednesday. He expects to remain about four weeks. "When I come back," he said, "I shall put on the play, 'Rain,' which will be played by an English company. 'Spring Cleaning' is such a success at the St. Martin's that I cannot say at what theatre 'Rain' will be presented." Mr. Dean added that his visit was mostly personal, but he would have a "look round," and probably bring some American plays home with him.

Many Happy Returns to—

Mona Vivian, Wed., Feb. 11.
Lydia Flopp, Wed., Feb. 11.
Hugh Marleyn, Thurs., Feb. 12.
R. Norrie, Friday, Feb. 13.
Edgar Bateman, Sat., Feb. 14.
Israel Zangwill, Sat., Feb. 14.
Joseph Wilson, Monday, Feb. 16.
Arthur Shirley, Tues., Feb. 17.
J. Farren Soutar, Tues., Feb. 17.
Frank Parker, Tues., Feb. 17.
W. Pearce, Tuesday, Feb. 17.
W. Spinner, Wed., Feb 18.
Tom Walls, Wed., Feb. 18.
Bobbie Andrew, Fri., Feb. 20.

"CHARLOT'S REVUE."

New Edition.

The new edition of "Charlot's Revue" at the Prince of Wales's Theatre has some clever and amusing new sketches and songs, and the best items in the original production have been retained. Among these is Dorota Flatau's strong playlet, "Me Pink 'At," in which Miss Phyllis Monkman as a pale-faced, cruelly treated little drudge shows what a really fine actress she is. Henry Kendall and Peter Haddon, as the Chinaman and the Lascar, also do exceedingly well in this. "A Co-optic-clific Impression" is another triumph for versatile Miss Monkman, and her dancing throughout the revue is, of course, a delight. A new-comer to the cast is Laddie Cliff, who dances as neatly and skilfully as ever, has some capital songs, including "Follow the Swallow" and "He's Reliable," and shares with Morris Harvey in the success of one of the funniest of the new sketches. This is "Late Knights," and in it he impersonates a reveller who is seeing a companion home. The latter cannot find his key on arrival, with the milk, at his doorstep, and fears the worst if he awakes "the missus." There are many very funny lines in this sketch, and it is most amusingly played by Mr. Cliff and Mr. Harvey. Mr. Harvey, excellent in many parts, also scored another laughing hit in "Lavender Bags," by Ronald Jeans, a funny skit on the craze for wearing vivid-coloured trousers. Clever Miss Claire Romaine, who has taken up Miss Maisie Gay's parts, is very good in the opening sketch, "Fool's Paradise," and also in "Yesterday, To-day, and To-morrow," and "An X Ray Dialogue." Among the many numbers are "Texas Rose," for Harry Kendall and company; "Specially For You," for Phyllis Monkman and Henry Kendall; "Take Them All Away," for Peter Haddon and chorus; and "Mona, When She Taps on Her Corona."

"CARNIVAL."

Revival at the New Theatre.

Guiseppe	Leonard Shepherd.
Lelio	Walter Menpes.
Nino	Elsie Judge.
Camilla	Dorthy Fane.
The Porter	Arthur Bush.
Count Andrea Scipione	Dennis Neilson-Terry
Silvio Steno	Henry O. Hewitt.
Ottavia	Ethel Carrington.
Simonetta	Mary Glynne.
Ettore	Ernest Bodkin.
Nella	Winifred Izard.
Tomasso	Donald Wolfit.
Colia	Betty Belloc.
Clelia	Nona Wynne.
Dionigi	George Walker.
Grazzo	A. W. Tyrer.
Sandro	Owen Cassidy.
Cecco	Alec S. Clunes.
Teresa	Norma Varden.
The Call Boy	Horatio Gorringe.
A Stage Hand	Walter Plinge.
A Doctor	Alexander Denby

Rarely has an understudy been called upon at a few hours' notice to play the leading part on a first night, but this happened at the New Theatre last Saturday, when Mr. Henry C. Hewitt stepped into the breach caused by Mr. Matheson Lang's sudden illness, and gave a fine performance as Silvio Steno. Mr. Hewitt had not even had a dress rehearsal, for Mr Lang was quite well on the day before the opening. It adds to Mr. Hewitt's achievement, too, to know that he himself was expecting to undergo a slight operation on the leg, and was in considerable pain throughout the evening. But the operation had to be put off, and he played the part—except for two prompts—with a self-confidence that might have been the result of a hundred performances.

Mr. Henry C. Hewitt has, of course, played many good parts in his time, and this brilliant success will have the well-merited effect of bringing him more prominently before the public. It is difficult to remember how far the understudy tallied with the principal, for it is some time since Mr. Lang was seen in "Carnival." We can only record with pleasure that the modern Othello was handled with firm sense of power and a telling restraint that held the audience all the time and sent them into raptures of applause at the end.

"Carnival," which is an adaptation by Mr. H. C. M. Hardinge and Mr. Matheson Lang of an Italian play, is a well-made, economically handled, and powerful melodrama in which the "Othello" theme is cleverly worked into a modern setting. An Italian actor who is playing the part on the stage emulates Othello to such purpose that he all but strangles his wife—the pretty Desdemona—in a frenzy of jealousy. Of course, his suspicions of unfaithfulness are unfounded, and things end happily enough. The last act in the Green Room of the theatre strikes one again as a very well-contrived piece of stagecraft.

Miss Mary Glynne is playing Simonetta, as she did in the first revival of the play. The character of this present-day Desdemona is charmingly etched in, and there are some moments of real emotional feeling in several of the later scenes. This young actress has made great strides in her art. Mr. Dennis Neilson-Terry is excellent as the romantic young Andrea, and there is a good performance from Miss Ethel Carrington in the Iago-like part of Ottavia. The quiet insinuations were well pointed. Of the others (and the whole cast is deserving of praise), Mr. Ernest Bodkin's amusing little study of the henpecked Ettore; Mr. Walter Menpes as the sponging Lelio; Miss Dorothy Fane's spirited acting as the flighty young nurse, and Mr. A. W. Tyrer's stage manager in the theatre scene, should be mentioned. A charming and unaffected child was seen in Elsie Judge, who played Nino.

"THE DOLLAR PRINCESS."

Revived at Daly's.

Harry Q. Conder	Carl Brisson
Freddy Fairfax	Paul England
John Earl of Quorn	Horace Percival
Dick	Coningsby Brierley
Sir James McGregor	Edmund D. La Touche
Bulger	Edward D'Arcy
Duke of Stonehenge	Fred Pedgrift
Vicomte De Brésac	Draper Rendall
Olga	Mai Bacon
Daisy	Mary Leigh
Lady Agusta Broadstairs	Laurie Newton
Hon. Edith Dalrymple	Peggy Lovat
Lady Dorothy Datchet	Alma Lee
Alice	Evelyn Laye

An enthusiastic audience greeted the return of "The Dollar Princess" to Daly's Theatre on Wednesday of last week, and, even if the book now appears a trifle thin, it was interesting to note that Leo Fall's music, which captured London when the piece was first produced in 1909, has lost none of its charm. Many musical comedies since then have had better stories and, at most all of them, a great deal more humour, but in few has the music reached such a high level in grace and tunefulness. It was a pleasure to hear the famous songs again—the pretty "Typewriting" duet with the haunting refrain, the delightful "Ring o' Roses" number, and, of course, the effective "Dollar Princess" air which ran through the last two acts.

Little has been done with the book since the earlier production. Olga is now a Bolshie instead of a Nihilist, but for the rest there is scarcely anything altered.

There is the usual first-rate company at Daly's, with Miss Evelyn Laye in Miss Lily Elsie's original part of Alice. Miss Laye is a very good actress (and all musical

(Continued in column 5.)

OPENING OF THE CAPITOL.

"The Miracle of the Wolves."

With the Princess Royal and many other well-known people in the audience, London's newest theatre had an auspicious opening on Wednesday last. The Capitol, which is situated in the Haymarket, at the corner of Jermyn-street, is certainly one of the handsomest theatres in the West End. The seating capacity is something under 2,000, and the auditorium consists of two tiers, a precipitously raked floor of stalls, and a huge circle. It is claimed that there is a perfect view of the stage from any seat in the house. There are lifts from the beautifully decorated foyer to the circle. The theatre is delightfully restful, with its silver and mauve, the soft lighting, and nicely toned hangings; and there is an air of taste about the whole scheme which extends to the costumes of the lady receptionists, as they are called.

The opening programme included, besides the famous French film, "The Miracle of the Wolves," some orchestral music conducted by Mr. Kennedy Russell, and dances and choruses from Borodin's "Prince Igor," for it is part of the policy of the directors of the new theatre to present small ballets and musical items, as well as the finest films that the world can produce.

"The Miracle of the Wolves" is notable for many interesting things. The pictures are the nearest, probably, to an accurate reconstruction of the fifteenth century that the film has yet produced. The Government of France threw open the museums and lent an army of 6,000 men to act as supers in the fighting scenes; the wonderful old walled town of Carcassonne was used as the "studio," and makes a magnificent background for the mediæval pagentry, and a number of the best-known historians acted as an advisory committee. If, in addition, the producer had known how to incorporate all this into an interesting story, the film would be of fascinating appeal, but the plot lacks continuity, and is unnecessarily confused. There is some superb photography and some fine acting, especially from M. Charles Dullin, who gave a quiet and a wonderfully effective intensity to Louis XI.

(Continued from column 4.)

comedy heroines are not!), and besides singing and dancing exquisitely, she invested the part with a lightness and roguishness that was quite captivating. The kiddies' duet in the second act, in which she figured with Mr. Carl Brisson, was perfectly rendered. Mr. Brisson, when he tones down a trifle (he is almost too unrestrained at the moment), will be an excellent Harry Conder. Mr. Paul England's easiness and the simplicity with which he makes his points stood out by contrast. As Mr. Fairfax he was as good as one could wish. Miss Mai Bacon's comedy was very welcome, and we can thoroughly recommend her performance as Olga, the lion-tamer. This clever actress sings and dances well, and she is as humorous as the book will allow. Her exhibition of "rough stuff" in Act 2 was most amusing. Miss Mary Leigh, looking very pretty, adds her quota to the success of the production, and was seen at her attractive best in the song with the footmen, "Follow Me Round." Mr. Edward D'Arcy helped along the comedy in the part of Bulger. Mr. Fred Pedgrift, as the Duke of Stonehenge; Mr. Horace Percival, Mr. Coningsby Brierley, and Mr. Edmund D. La Touche very pleasantly fill in other parts.

Needless to say the costumes are up to standard and Mr. Fred J. Blackman's production is true to the fine Daly's tradition. Mr. Arthur Wood is the able conductor.

"Peace and Joy."

Sidney Burns's new production, "Peace and Joy," makes its debut on March 16 at the Court Theatre, Warrington. The book has been written by Harry Dent, and the cast will include Lune and Shaw, Peggy James, Hyde and Cody, Harold Franklyn, etc.

DION TITHERADGE'S SPECIAL MATINEE.

At His Majesty's Theatre.

Something novel in the way of a theatrical entertainment was promised by Mr. Dion Titheradge in this series of special matinees this week. Mr. Norman Macdermott did the same sort of thing when he staged "The Pedlar's Basket" in the early days of the Everyman Theatre; and it has also been seen at the Vieux Colombier in Paris. The idea is a song or two in costume, a ballet, some special dancing, and a couple of one-act plays. In other words, a revue for discriminating tastes.

There were some very successful items in Mr. Titheradge's programme, and one or two rather dull ones. The "Golf Spirituals," by Mr. Gordon Sherry, at the end, were delightfully witty, both in the writing and in the fact that the words were allied to some famous old negro tunes. "Caddie, Don't Smile," and "Straight Down the Fairway" were a joy. So, indeed, were the "Sea Chanteys," written and composed by Mr. Howard Carr. The setting for this item was very striking, and Mr. Clifford Pember, who designed the scene, can be congratulated upon a fine piece of stage craft.

Mr. Geoffrey Gwyther's cycle, "A Wayside Inn," with lyrics by Mr. James Pain, contained several vigorous and melodious songs, but this item appeared to be under-rehearsed. "The Rakshashi," a ballet founded upon an Indian legend of the sixteenth century, with music by André Cadou and the chorcography by Nicholas Legat, was beautifully staged and superbly lighted. There was nothing of overwhelming interest about the dancing, however, although Ivan Sorgieff should be mentioned for some showy, graceful work in the first scene. The two Indian dances by Uda Shankar, with Mdlles. Rachel and Adelaide Lanfranchi, were much better, and, in particular, the Rajput Sword Dance was a charming affair and quite delightfully executed. H.S.H. the Princess Catherine Yourievsky sang two Russian character songs, and Mr. Dion Titheradge gave point and pathos to a little poem of his own composition to Dvorak's "Humoreske."

The best thing in the programme was a one-act play by Holworthy Hall and Robert Middlemass, entitled

"The Valiant."

Warden Holt	Cecil Brooking
Father Daley	Henry Le Grand
Dan	A. Wallace
James Drake	Dion Titheradge
Josephine Pares	Madge Stuart

As in "Silence," the man condemned to death for murder refuses to speak, even to give his real name. He will go up to the chair as James Drake, and neither the kindly chaplain nor the sympathetic prison warden can move him from his resolution. Just before the time for the execution a girl arrives, who says she has come a thousand miles, from a small town in Ohio, because she believes that the prisoner is her brother, whom she has not seen since she was ten. She is given permission to see Drake. He shows no signs of recognition, and even refuses to respond to her last test. From a child her brother had read Shakespeare to her, and their good-night words were the famous lines from "Romeo and Juliet"—"Good night, good night, parting is such sweet sorrow. . . ." He hears this as one unmoved, but when she leaves, having been satisfied by him that her brother died a heroic death in France, he continues the lines where she left off—"Sleep dwell upon thine eyes." He goes to the Chair with the words, "The valiant never taste of death but once."

A beautiful and very moving play. It was finely acted by Mr. Dion Titheradge, who was magnificent in the final scenes, and Miss Madge Stuart, who gave a tender, gracious performance as the girl. Mr. Cecil Brooking, as the warden, and Mr. Henry Le Grand, as the chaplain, were both good.

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FROM THE PROVINCES.

CARDIFF.

NEW THEATRE.—M. D., Mr. Robert Redford.—Mr. Harry Warburton presents Mr. Hamilton Deane and Company at the New Theatre this week, four plays being staged—"Raffles," "John Glayde's Honour," "The Crimson Alibi," and "Dracula."

EMPIRE.—A. M., Mr. C. T. Hutchison.—The bill here this week is headed by The Two Bobs, with their popular turn; and Ann Codee, the chic French comedienne. Others in prominent position are Burr and Hope in an attractive number, and Anita Bronzi, the prima donna; with Oreste and Pierino Faraboni. Completing the programme are Lapp and Habel; Jack Boot, assisted by Gaby Bolon; and Chas. Ulrick, the barrel king.

DUBLIN.

GAIETY THEATRE.—M., Mr. C. Hyland; Mus. D., Mr. W. S. Nabarro.—The Trinity College Players hold their annual dramatic week at the Gaiety this week, producing "Captain Braesbound's Conversion," by Bernard Shaw, and "Belinda," by A. A. Milne.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus. D., Mr. R. Bolton).—The musical comedy play, "Battling Butler," presented by Jack Buchanan, is here this week. An excellent cast includes Aubrey Fitzgerald and Bert Beswick as chief comedy makers, supported by Lewis Gray, Tom Fancourt, Leonard Stebbing, Jimmie James, Marie Belton, Winifred O'Dell, Eileen McCarthy, Ada Waugh, and Dorothy Varden.

ABBEY THEATRE.—M., Mr. Lennox Robinson; Mus. D., Dr. J. F. Larcher.—This week the full Abbey Company revive Mr. George Bernard Shaw's comedy, "John Bull's Other Island."

QUEEN'S THEATRE.—P., Messrs. P. Sayers and P. J. O'Malley.—An excellent vaudeville bill here this week is headed by the popular star comedienne, Victoria Monks. Other good turns include Fred Wynne, a capital comedian; Walter Vedaile, a pleasing baritone vocalist; Leah Victoria, comedienne; O'Brien and lady entertainers; and the Kistnets, a clever troupe of dancers.

OLYMPIA THEATRE.—P., Messrs. I. J. Bradlaw and R. Morrison; Mus. D., Mr. W. J. Mitchell.—This week a local topical revue by John MacDonagh, entitled "What a Life," is produced with much success. The cast features Jimmy O'Dea, Fay Sargent, Dick Smith, Eily Murnaghan, Tom Dunne, Gilbert Greene, Lionel Day, Ralph Goggin, Moll MacDonagh, Tom MacDonagh, the Colley Sisters, with dances by the Lennox Troupe of Dancers.

TIVOLI THEATRE.—M., Mr. C. M. Jones; Mus. D., Mr. E. J. Taylor.—Starring on a good bill here this week we have Alice Craven, comedienne; another featured turn being the McNaughton Bros., comedians; in addition to the Seymour Family, instrumentalists; Joe Mangin, vocalist; Barr Bros.' athletic act; Gwennie Morgan, comedienne; and Will Kay, comedian.

GLASGOW.

THEATRE ROYAL.—M. D.s, Messrs. F. W. Wyndham and G. T. Minshull; B. M., Mr. Harry F. Ashton.—The popular pantomime, "Aladdin," has now entered its last week. The cast is headed by Nellie Wallace, and she and Mark Lupino work together splendidly. Blanche Tomlin (principal girl) and Jennie Hartley (principal boy) jointly share the vocal honours. Other clever artistes include Mania Dachenieva (principal dancer), Hubert Carter, Denis du For, Albert Darnley, Dick Mills, and Harry du For.

PRINCESS'S.—A. M. and Treas., Mr. Hugh Murdoch; Mus. D., Mr. Robert McLeod.—Mr. Harry McKelvie's pantomime, "Hi Diddle Diddle," continues to draw large audiences. It is full of amusing incidents contributed by such well-known comedians as Bret Harte, Syd Walker, Dave Bruce, George Ali, and Yorke and Morgan. The principal boy and girl, Beatrice Allen and Marjorie Fulton, are very popular, as are also the Sisters St. Vincent, while Miss Sylvia Watt shares their success.

PAVILION, LTD.—M., Mr. J. Kirkpatrick; Mus. D., Mr. Howard Croft.—The successful pantomime, "Tom, Tom, the Piper's Son," ceases its ten-weeks run next Saturday.

METROPOLE.—L., B. F. Picture and Variety Syndicate; M., Mr. William E. Rea; A. M., Mr. H. D. Fruitin; Mus. D., Mr. Richard Hudson.—Mr. J. Cummings presents the revue, "Peg Tops," which has many amusing incidents. Miss Doris Daynes sings her songs effectively, and she is particularly good in "Teach Me" and "Kashmiri song" from "Indian Love Lyrics," which she renders with Mr. Sheil Anderson, who also has a fine voice. Miss Ida Lyndon sings admirably, as also do the Mason Sisters, their best songs being "The Toy Drum Major" and "Why do They Call a Ship a She?" The comedy items are well provided by Sandy Connor, Bert Brooke, and Fred Luker. Other members of the company, including the 12 Peg Top Girls, a troupe of smart dancers, give good support.

ALHAMBRA.—M. D.'s, Sir Alfred Butt and Mr. R. H. Gillespie; M., Mr. E. W. Crossley Taylor; Mus. D., Mr. Arthur E. Godfrey.—Messrs. Oswald Marshall and Frank Skinner's company is here in Sutton Vane's play, "Outward Bound," and on Monday the performance made a marked impression on the large audience. Among the members of the company are Mr. Frederick Cooper as the gay young man Prior; Mr. Stanley Lathbury, whose Scrubby is a fine performance; and Miss Angela Mackay, the charming Ann of the cast. The two clergymen are admirably played by Mr. Reginald Gosse and Mr. John Macfarlane, and excellent character studies are submitted by Miss Alice Mansfield as Mrs. Midget, and Mr. Oswald Marshall as Lingley. Mr. Frank J. Randell does well in the difficult part of Henry, and Miss Maud Rivers plays Cliveden Banks with a light touch.

EMPIRE.—P., Moss Empires, Ltd.; M. D., Mr. R. H. Gillespie.—"Joan All Alone" is the successful revue here. The inimitable Fred Kitchen as Tigg Hope keeps his audiences in continuous merriment, and Miss Daisy James is charming as Diana. They are supported by a company of clever artistes, who all help to make the show a success.

KIDDERMINSTER.

OPERA HOUSE.—M., Fred Dry.—This week, by arrangement with the Daniel Mayer Co., Ltd., Dudley Stuart and Allan Drew present "The Way of an Eagle." The cast includes C. W. Carleton Crowe, C. H. Hobson, Wilfred Stephens, Dudley Stuart, Colin Clive, Dorothy Pringle, Walter Norris, Silvia Graham, Charles Derwent, Betty Joyce, Eileen Delamere, Martha Hughes, Joan Ballantine, Allan Drey, Horace Smith, and Harry Owen.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. George T. Minshull; B. M., Mr. J. H. Ferguson; Mus. D., Mr. Jullian H. Wilson.—The vitality of "The Merry Widow" is remarkable, for although it has been countless times at this theatre, large audiences are again this week flocking to witness it. On the present occasion Miss Adrienne Brune assumes the title part with most creditable result, her singing and acting being most artistic; the ever-popular George Graves creates much merriment in the character of Baron Popoff; Evan Thomas lends distinction to that of Prince Danilo, and W. H. Rawlins, as Nisch, helps immensely with the fun. Other worthy supporters include A. W. Russell (Marquis de Cascada), Richard Blair (Brioche), Edwin Dodds (General Novikovich), D. Edwin (waiter), Darrall Richards (Jolidon), Miss Kathleen D'Arcy (Natalie), Olga Chester (Olga), Mildred Watson (Sylvaine), and Flora Courtenay (Frou Frou).

OLYMPIA, LTD.—M., Mr. Alex. Cassells; Mus. D., Mr. John Henderson.—Good dramatic fare has been provided by the picture, "The Woman on the Jury," in which Sylvia Breamer and Frank Mayo are starring. For the latter half of the week the big hit is "Wandering Husbands," featuring Lila Lee and James Kirkwood. The variety turns are Maxford and O'Neill and the Sisters Fleming.

SHAKESPEARE.—L. and H., Mr. W. W. Kelly; A. M., Mr. Horace E. Jones; Mus. D., Mr. Sam Hague.—After the close of an eminently successful pantomime, the spring season opened on Monday at this favourite house with "Peter Pan," which had four crowded matinees, in addition to big audiences during the evenings. Miss Maisie Darrell played Peter with a youthfulness of spirit which gave the production an added charm; as Wendy Miss Marguerite Moreton at once became a favourite with the younger members of the audience, and Lionel Gadsden was a typical Captain Hook. Others in the cast were Roger Maxwell (Mr. Darling), Miss Ann Farrer (Mrs. Darling), Miriam Adams (Napoleon), Sheila Maloney (Michael), Jenny Wren (Tinker Bell), and Rice Cassidy (Smee).

PLAYHOUSE.—P. Liverpool Repertory Theatre Company, Ltd.; L. and M., Miss Carpenter.—"Dear Brutus" came to an end on Monday evening after a short but successful run. On Tuesday there was a presentation of "Hindle Wakes," the rôle of Nathaniel Jeffcote being undertaken by Mr. Herbert Lomas, who made a big reputation with the part in London. Miss Muriel Randall very naturally impersonated the wayward Fanny, and Miss Muriel Aked, a former Playhouse member, was specially engaged for the character of Mrs. Hawthorne. The curtain-raiser was Checkov's amusing comedy, "The Proposal."

HIPPODROME.—M. D., Mr. Charles Gulliver; L. and M., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—Here we are having a first glimpse at De Courville's revue, "Wonders," the seventeen scenes including some very striking and effective stage pictures. Jos. Alexandre is head of the fun-makers. Miss Ida May Chadwick also gives valuable assistance towards the success, her dancing with a troupe of Dutch girls being a pleasing incident. Nita Croft's vocalism earns for that artist well-deserved recognition. In the cast are George Spry, Jack Latham, Eric Godley, Alice Waldie, and Harry Evans.

OLYMPIA.—P., Moss Empires, Ltd.; L. and M., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—"Puss in Boots" will conclude its successful career to-night (Saturday), and on Monday the British National Opera Company starts a three weeks' visit.

ROTUNDA.—M., Mr. M. Montgomery; Benjamin Parks.—A. M., Mr. J. E. A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks.—"Rattles" is a new revue given here for the first time. It is bright and cheerful throughout its fourteen scenes, and some pretty cameos are given, one particular being "Laceland." Miss Ida Crispi leads the company, and earns much applause for her interesting work. The cast also includes Uty Rowlands, Harry Hanson, Teddie Fynch, Atkin Baker, Pip Powell, and Mamie Worth.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—Pantomime is always acceptable fare at this popular place. Jay Gair's "Robinson Crusoe," which is full of fun, with good music and pretty scenery, holds the stage this week. Dolly Ross shows much spirit in the title rôle; Reg Heaton keeps everybody continually laughing; Jim Max makes a funny Man Friday, and others are Billy Watson, Vera Waldron, the Gaiety Girls, and the McSennitt troupe of dancers.

MANCHESTER.

PRINCE'S THEATRE.—P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; Mus. D., Mrs. Chas. W. Chambers.—A big welcome awaited "Frasquita" at this theatre on Monday, when Miss José Collins appeared in the title part. Her fitness for a rôle like that of Carmen is practically realised in this vivid musical play about Spanish gipsies, Frasquita being one of them, a passionate, temperamental creature, who is probably the finest medium for her gifts she has ever had. As usual, Miss Collins is the dominating interest in this turbulent yet delightful love story, though she by no means dwarfs the splendid and attractive talents of the other leading members of the cast. Mr. Robert Michaelis, for instance, who plays the lover, Armand, gives a most artistic and tuneful rendering; there is also the fine work of Mr. Pop Cory as the sinister Sebastiano; the charming impersonation of Dolly by Miss Ethel Baird; Mr. Spencer Trevor's depiction of the character part of Aristide Girot, and the distinctive rendering of Professor Gallipot by Mr. Edmund Gwenn; while Miss Amy Augarde is excellent as Luisa, and many others add their share of vivacity and romance to the action. The play is here for two weeks.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barraford; Mus. D., Mr. R. Hardwick.—Big turns on the bill here are the popular light comedian, Whit Cunliffe, in entertaining numbers; Salerno, who shines in a remarkable juggling act; The Brothers Walsh, whose vocal comedy contributions are much enjoyed; and the wonderful work of the Flying Julians; while Jack Wynne and Co. appear to great advantage in a comedy sketch, "His Lucky Day"; the Topsy-Turvy Five give a clever and diverting show; Lena Brown's versatile comedy is enjoyable; and the Ruby Sisters cleverly present two up-to-date girls.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. Leonard Howard; Mus. D., Mr. P. O'Callagan.—A very amusing pantomime here is Mr. William De Lacy's "Mother Hubbard," with himself in the rôle of the bold, bad Baron Snatchitt, and Miss Amy Osborne getting every ounce of fun out of her eccentric doings as Mother Hubbard. Much comedy is added by Ran Churchill as Sillie Billie, and Tom Dixon and Hal Ready as the broker's men, while the other prominent parts are gracefully filled by Minnie Cole, Eleanor Smith, Freda Stanley, and Winnie Hart, with Doris Masters and Fred C. Bailey quite good as the Fairy and the Wicked Wizard. There are also specialities by the Vivian Glee Singers and Phil Dooley and girls.

OSBORNE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. R. Sharples; Mus. D., Mr. Eric Malcolm.—The Broadhead Players established here have been doing well this week in a drama entitled "In the Gloaming," with Paul Neville and Ethel Bracewell in heroic rôles, and Terry Davies in a strong character part.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Bert Hearn; Mus. D., Mr. Albert Heyes.—Variety talent is well represented here, the bill including turns by David Poole in his ventriloquial "lessons"; Tom E. Hughes, the quaint rag-bag of vanity; Les Eldons, in a combination of skill and comedy; Norman Carroll, an entertaining raconteur; Joe Castle and Billy Carew, whose burlesque comedy is smart; Jack Pasley and Co. in "William the Torturer"; and Alf Lawrence's Five Chicago Girls, in melody and acrobatic dancing.

KING'S, LONGSIGHT.—P., Messrs. Broadhead and Son; A. M., Mr. George Steel; Mus. D., Mr. Chas. H. Bayley.—Patrons here have no doubt about the high quality of the Broadhead Players installed here three weeks ago, and the plays presented so far are certainly worthy of their best efforts. This week a charming production of "The Adventure of Lady Ursula" is the fare, presented with all the graceful and intriguing charm associated with the style of Anthony Hope. The wilful and adventurous Lady Ursula is played most engagingly by Miss Marie Paxton; Mr. Algernon J. Hicks's rendering of her brother, the Earl of Hassenden, is marked by an admirable quiet strength; Mr. Harry J. Clifford is a gay and gallant figure as Sir George Sylvester; and Mr. Edward E. Louis is capital as the quarrelsome Mr. Dent; while among many other parts, all of them well played, the Captain Castleton of Mr. Edward Valentine, Mr. Charles Carte's Rev. M. Blimboe, Miss Amy Hardcastle's Mrs. Fenton, a dainty rendering of Dorothy Fenton by Miss Hilda Malcolm, and a neat and attractive impersonation of Quilton, Lady Ursula's maid, by Miss Nancy Newall, are especially noteworthy.

RUSHOLME THEATRE.—G. M., Mr. Arthur W. Belt.—On Monday here Mr. Arthur W. Belt put on a Lancashire comedy, "Clogs to Clogs," which was produced originally at the Everyman Theatre. It is a story of the cotton boom, very typical in characters and in setting, and the new Manchester Repertory Company gave an excellent picture of the Simester family and their fortunes, every personality being clearly defined. The comedy was preceded by a rather dramatic one-act play, "The Crumbs That Fall." Mr. Arthur W. Belt, with a histrionic talent too seldom exploited, took part very creditably in both plays.

LESLIE'S RUSHOLME PAVILION.—M. D., Mr. Harry Leslie.—This home of concert parties is the latest to follow the trend toward drama in Manchester's houses of amusement, and patrons have been enjoying this week the production of the farcical comedy, "French Leave," with Miss Mary Byrom, Mr. Reginald Fry, and Mr. G. P. Lester in the cast.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. Thos. Wrathmall.—The Wylie-Tate production, "Leap Year," is still playing here to full houses.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. H. Hodgkinson; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. Alfred Haines.—"The Love Match," a musical play, produced by Fred Karno, is a fine show, full of excellent comedy, catchy numbers, and a novel hunting scene. Billy Danvers is to the front in a good cast, which also includes Marie Ellis, Cyril Cobb, Evelyn Sanders, Effie Bartlett, Violet Henderson, Thomas Lucas, A. L. Hardman, Fred Holt, Gilbert Parker, H. Ryeland Leigh, and "Pupyrus."

NOTTINGHAM.

ROYAL.—M. D., Mr. R. H. Gillespie; R. M., Mr. C. Fountaine; Mus. D., Mr. C. Wyndham.—Sir John Martin Harvey opened his first week's visit to the city since his Canadian tour with "A Cigarette Maker's Romance." His repertoire for the week also includes "The Only Way," "David Garrick," and "The Burgomaster of Stilemonde." As usual, he receives the assistance of Miss V. de Silva as leading lady, whilst other important members of the cast are Fred Groves and Mary Grey.

EMPIRE.—M. D., Mr. R. H. Gillespie; R. M., Mr. C. Fountaine; A. M., Mr. Fred Poulter; Mus. D., Mr. C. Wyndham.—"Gadgets" is an excellent musical and fun show. There are really clever ideas in its sketches, and the whole entertainment goes with a swing. Gwyneth Keys, sister to Nelson Keys, is the leading lady, and Albert Binns the chief comedian.

HIPPODROME.—M. D.'s, Messrs. W. Sley and T. Edwardes; R. M., Mr. F. Rudman Bromwich.—Not since 1914 has Joe O'Gorman's revue, "Irish, and Proud of It," been seen in Nottingham. Since that time it has been entirely revised and modernised. Everything is Irish—music, humour, and artists. Mr. O'Gorman gives some excellent character studies, and Lily Edwardes and the Kiltie Lasses' Pipe Band contribute merriment to the show.

At His Majesty's, ABERDEEN, Harry Day's revue, "Events," is being presented twice nightly; while at the Tivoli the nautical revue, "What Ho," is shown. The Palace is closed.

At the Hippodrome, ACCRINGTON, The Haley Productions present the revue, "Dauba and Dimples," to capital houses. The cast includes Fred Maitland (a popular comedian), Lily O'Gara (a fine dancer and a capital vocalist), Jack Pearce, Edgar Jones, Jeanne Stuart, Rene Wingrove, Gordon Henson, Jack Williams, Owen Stirling, The Langham Quartette, and Madame Haley's Carnival Girls. At the Princes Lillian Gish in "The White Sister" is the attraction.

At the Royal, BILSTON, Frank H. Fortesque's Repertory Company is presenting "From Mill to Mansion" and "Gilded Love." This is the sixth and last week of this popular company's successful visit.

The first visit of the Godwin-Hallett Opera Company to the Theatre Royal, BATH, is arousing more than the usual interest, as Mr. Alfred Godwin is a Bathonian, as well as one of the principals, Mr. Arthur Wright. The company opened on Monday with "Il Trovatore," and during the week seven other popular works have been rendered. In addition to the two gentlemen already mentioned, the casts included Bessie Nicholls, Lily Moore, Ethel Dennis, Janet Campbell, Albert Hallett, Irvine Atkins, Tom Rowland, Ernest Llewellin, and Gilbert Field. At the Palace, T. Elder Hearn is presenting the bright revue, "Cheerio of 1925," undoubtedly one of the best touring shows of the moment. Wilfred Murrey, Leslie Essex, and Irene O'Dale head a capital cast. The daily orchestral concerts at the Pump Room, under Jan Hurst's direction, continue to delight residents and visitors alike. To-day (Saturday), the eminent pianist, Solomon, is playing at both concerts.

At the Hippodrome, BIRKENHEAD, the variety bill includes "Samson," Minna Tomchinsky, Le Martine and Sherry, Larry Kemble, Florence Yaymen, Peel and Curtis, and Daimler and Eadie. At the Argyle Layton and Johnstone make a successful first provincial appearance, supported by a strong company, including the O'Shea Girls and Terry Stylo and Sonny, Harry Davis, Bobbie and Reene, Hugo Lamar, Rosie Fitzgerald, and Jerry and Co.

At the Hippodrome, MARGATE, the Danville Stock Co. are playing "Second to None."

The attraction at the Theatre Royal, BLACKBURN, is the personal visit of Miss Chrissie White and Mr. Henry Edwards, the film stars, in their play, "The Man Who Came Home." Chas. E. Clarkson presents his pantomime, "Puss in Boots," at the Prince's Theatre. The cast includes Grace Collins, Hilda de Rose, Laurette Laurel, Will H. Clarkson, and Smith and Johnson. At the Palace a capital bill includes the Royal Breconia Singers, Tom E. Dean, W. J. Watts, Carr and Croll, The Dakotas, the Ingeman Bros., and "Auntie Would A-Wheeling Go."

At the Grand Opera House, BELFAST, Mr. Charles Doran and Company are paying a welcome return visit. On Monday "Julius Cæsar" was performed, and during the week the following plays were presented: "Taming of the Shrew," "As You Like It," "A Midsummer Night's Dream," "The Merry Wives of Windsor," "The Merchant of Venice," "Macbeth," and "Hamlet." The start at the Royal Hippodrome is Miss Sybil Vane, Welsh prima donna, who is supported by a capital company, including Mr. Wal Langtry, comedian; Elkins, Fay, and Elkins, in mirth and melody; Malvina, The Cycling Brunettes, etc. At the Empire, Harry Korris presents the revue, "Don't Worry." The Ohio Minstrels are a capital attraction at the Coliseum, the fine company being headed by those droll comedians, Messrs. Jack Spottiswoode and Dan Ellis.

The amateurs of BLACKPOOL are occupying the Opera House this week with their annual production. This year Gilbert and Sullivan's "Trial by Jury" and "H.M.S. Pinafore" are being presented. At the Grand Theatre pictures in the shape of "Captain Blood," a notable film, are the attraction. At the Palace of Varieties Jack Brennan and Fred Reynolds are presenting their pantomime of "Cinderella." Eddie Walker is chief comedian, and Maud Hughes the principal boy.

At the Theatre Royal, BLYTH, the revue, "Served Hot," is presented by a competent company, and is most successful.

At the Hippodrome, BOSCOMBE, presenting Frederick Bentley in "All Tom Arnold, for Thea Productions, is in Favour." Originality is maintained all through the show, which is well dressed and goes with a splendid swing. The comedy is in the very able hands of Frederick Bentley, excellent support being given by Stephen Adeson, Mabel Lambeth proves a charming artiste, and Clarice Clare, Richard Nellor, and Stella Esdaile also score. Special mention should be made of Alice Watts, who is a distinct asset to the production.

The Theatre Royal, BOURNEMOUTH, has a splendid attraction in Nora Johnston and company's visit in Maeterlinck's "The Blue Bird." The presentation is all the more interesting as Connie Edison is in the cast, and she contributes much to the success of this charming fantasy. Nora Johnston plays the part of Night with skill; Ernest Hendrie, who created the part of the Dog, continues his success; Edward Chester is impressive as Father Time, and all the characters are well handled by a clever cast.

At the Alhambra, BRADFORD, the British National Opera Company are playing the last week of their present visit. At the Palace is Harry Warbarton's revue, "Shavings," in which Joe Lewis and Gracie Hartington are prominently placed.

At the Prince's Theatre, BRISTOL, the "Goldilocks" pantomime has commenced its last two weeks' run. The cast includes Horace Mills and Kit Keen. At the Theatre Royal "Aladdin" is running with undiminished success. At the Hippodrome an attractive bill is presented, headed by the Metro-Gnomes Band, presented by Jack Hilton, with Ennis Parkes and Tim O'Connor, Zetta Mor, Howard Rogers, Syd Moorhouse, Willy Picardy, the Stanley Twins and Mona, and The Jovers, acrobatic act. At the Empire a clever show is presented, entitled "Scotch Broth," in 14 bowls. It is full of good things and should draw capital houses. At Bristol's Little Theatre a capital comedy is presented by James Gregson, entitled "T' Marsdens," in three acts.

At the Victoria, BURNLEY, J. Gordon Fleming presents Edward Dunstan and Co. in the fifth week of their repertory season. They are presenting "A Tale of Two Cities" and "Jane Shore." At the Empire Miss Ella Retford and Mr. Alec Fraser are starring in that successful musical play, "Mam'zelle Kiki." Variety fills the bill at the Palace, the programme including Perry Wilson, Les Paulettes, The Four Christies, Dave Godfrey, May Stevens, Enderby, and Saltley and Nibs.

"Stop Flirting" is at the Theatre Royal, BRIGHTON, with Geoffrey Savile, Mable Harley, and others well known, in the cast. "The Young Idea" is presented by the Sussex Players at the West Pier. Shirley Kellogg is in "Happy Hours" at the Hippodrome. "Rent Free" is following the successful run of "The Babes in the Wood" at the Grand.

At His Majesty's Theatre, CARLISLE, Mr. J. Bannister Howard's company are playing "The Belle of New York"; whilst at the Palace is the revue, "Wet and Dry," with Lucie Musette, Peter Fannan, and Tom Brennan in the leading parts.

At the New Theatre, CAMBRIDGE, commencing Tuesday, and four following evenings, with matinee on Saturday, Handel's opera, "Semele," is being performed. The chorus and orchestra are under the direction of Mr. Cyril Rootham, and the production by Dennis Arundell.

The George Edwardes production of "Madame Pompadour" at the Grand, DERBY, meets with an enthusiastic reception. Doreen Langton makes a splendid Pompadour," her singing and dramatic ability being alike excellent. As her lover, Count Rene, Arthur Lucas is also impressive, and Harold Thorley is a realistic King Louis. Cedric Percival as Calicot, the amusing poet, is very good, and Harry Rousby makes an effective Minister of Police. Maudie Olmar, as the maid, dances daintily, and was a big favourite. At the Hippodrome, T. Elder Hearn presents "Scandals of 1925," a quick-fire type of show with plenty of fun and good music. Chris Sylvester is a comedian with a style of his own, and he is well supported by Roy Land, these two having some amusing episodes, notably the "world's worst acrobats." The Dainty Danes are a versatile pair of duettists and dancers, and Harry Rynman and Fred Tooze also put in some good work. Dickie Pounds and Burton Wood are prominent, and the London Columbia Band and the Scandals Girls complete a strong company.

At DEVONPORT Hippodrome is Ernie Lotinga in an amusing burlesque depicting Lancashire life, as its title, "The Loom," denotes. Arthur White, as Sammy Pickup, is the star comedian, the other principals being Adrian Burgon, Geo. Fairhurst, T. E. Conover, J. G. Saville, A. C. Carew, A. Clifton, F. Le Roy, Miss Daisy Bindley, Marie Seeley, Ivy Pole, Dolly Villiers, and M. Oliver.

At the DONCASTER Grand Theatre the amateurs present "A Country Girl." The Maxwell-Hallows Stock Company continue their successful season at Arcadia, presenting "The Apple of Eden."

At the Royal Hippodrome, DOVER, the ten-scene revue, "Situations," is being presented. The company includes Tom E. Finglass, Paul Thomson, Chas Tolcher, Jessie Hassett, Sadie Forster, Guy Persse, Bert Drew, Bruce Millward, Reg. Raymond, and Bert Beaumont. At the King's Hall (pictures) Hanvarr and Lee (the juggler and his comedy girl) are appearing.

At the DUDLEY Opera House, this week, William Revill's No. 1 Company presents a musical revue, "London to New York."

At the King's, DUNDEE, the tuneful musical comedy, "The Cabaret Girl," presented by T. C. Wray, is attracting appreciative audiences. As Gravity Scott Cullen puts over some joyous gags and quaint dances; Reg Sheridan makes an excellent Gripps, and dances with energy; Vera Clarke is a captivating "Flick," her dancing being full of grace and freedom; Enid De Paxe characterises Effie Dix very cleverly; Hilda Campbell Russell is entertaining in the comic part of Little Ada; and Christopher Draper is an excellent James Paradone. "Novelties," an up-to-date revue presented by James Currie and Jack E. Raymond at the Victoria, has many attractive features. There are eleven bright scenes, and the singing and dancing are above the average. The leading performers are Norman Donald and Jack E. Raymond, who amuse im-

(For other Provincial News see page 18.)

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THE REALM OF MUSIC.

MR. IVOR JAMES.

At Wigmore Hall Mr. Ivor James gave a second violoncello recital, his partner this time being Mr. Harold Samuel. Through the rhythmic life in the playing of both artists Bach's Sonata in G minor became a thing of joy, and the Sonata of Dohnányi, which came after, owed a good deal of its success with the audience to the same quality. This is pleasant music to listen to, and if on the one hand it seems for a modern work somewhat tame, on the other it will be welcomed by many people because it requires no effort to understand.

ROYAL ACADEMY OF MUSIC.

Several promising organists appeared at a recital given by Royal Academy of Music students in the Duke's Hall. Outstanding performances were those of Bertram J. Orsman and William O. Grey, of the Allegro from Vierne's Second Symphony and Bach's Fugue in D respectively. In both the playing was clear and clean, the phrasing neat, the rhythmic feeling marked. Gwilym R. Jones, in Bach's Prelude in B minor, showed a style that was easy and fluent enough, but rather inclined to lifelessness. Jean Pougnet, Hugo Rignold, Douglas Cameron, and Godfrey Sampson played Dvorák's Bagatellen for two violins, 'cello, and organ. This, too, was a successful performance not only technically, but in spirit and understanding. Other organists were A. Leonard Foster, Alice Barklie, Ivy Rainier, and Owen Le P. Franklin. A violinist, Joan Rochfort-Davies, played Corelli's "La Folia" carefully and with good style and good tone, but at times a little uncertainty of intonation. John M. Richards's ability to spin a fine tone served him well in Van Goens's "Elegie" for 'cello solo. Songs were sung by Ama Hubble, a contralto with a sympathetic voice, and a promising singer, whose method of breathing is excellent. The accompanists were Florence Lamb and Claude V. Allen (organ) and Dorothy E. Tanton (piano).

MISS CICELY HALFORD.

Miss Cicely Halford, who sang at Wigmore Hall, had a programme with many pleasant features. Josef Holbrooke's "Bronwen's Song" and "Kilarn," both interesting and, in their way, beautiful songs, were sung with the accompaniment of the Kutchen Quartet and of the composer at the pianoforte. Another group of English songs contained Hamilton Harty's charming "Scythe Song" and "Lane of the Thrushes." Miss Halford's singing is extremely expressive. Sensitive herself to feel the magic of the music and of the poet's thought, she can make her hearers feel it, too; and that, after all, is the singer's mission in life. At the end of the evening came a "first performance" of a "miniature suite of six melodies" by Armande de Polignac, settings of fragments of prose by Franz Toussaint. In these musical post cards—for they are no more—the composer contrives to say as much as others spread over several pages. The songs are really duets in which the piano is as important as the voice, and Miss Mirian Duncan admirably sustained her part.

ROYAL COLLEGE OF MUSIC.

An item at the Royal College of Music chamber concert was a performance of Brahms' "Gipsy Songs," which were, on the whole, very well sung by Odette de Foras, Doris E. Owens, William J. Herbert, and John J. Andrews. Most successful was the last, the song with the contralto solo. Miss Owens has an agreeable voice. Some disturbance of the listeners' pleasure was caused by the soprano's habit of falling a hair's-breadth short of true intonation in passing to the higher of two notes. The baritone, Mr. Andrews, whose style promises well, was also heard in solos—the "Sappische Ode" and "Die Mainacht" of Brahms. The performance by a pianist, Alan A. Paul, of Debussy's Three Preludes, was another piece of good student work; though in time he may be expected to get still more effect out of "Ce qu'a vu le vent d'Ouest." The concert, which began with Dvorák's String Quartet in F, ended with an early Beethoven quartet. This was notable for the neat and finished playing of Barbara M. Ensor, Beatrice J. Calvert, Joyce H. Cook, and Freda V. Setter.

MME. BEHRENS' "MERRY GITANAS."

Madame Lilian Behrens' company, "The Merry Gitanas," delighted a large audience with their singing and dancing at an entertainment held at 60, Paddington-street, last Saturday. In the first part of a very full programme, ensemble dances by the company and solo dances in which Jessie Murray, Eva Harris, Gladys Harris, Nancy and May Hyatt, and Jimmy Berry were given prominent parts, alternated with lively choruses and songs. In the second were ballets and several amusing sketches; and as climax to the third, after an effective "Transformation," was a Grand Hungarian Scene, with character dance (arranged by Prof. A. Louis Veseloff) by clever Mlle. Nina Brentani, and folk-songs sung by Mme. Behrens, the whole culminating in a grand finale in which figured a soldiers' dance and march, and the singing of gipsy songs by the chorus. Some of the performers in the dances were quite tiny tots, but, small as they were, they played their parts as well as did the bigger ones theirs. In particular, the ballet of roses and elves, arranged by Mlle. Brentani, was prettily carried out by Doris Roderer, Olive Kidd, Ethel Brown, Dollie Murray, Dolly Pratt, Nelly Brown, Daisy Walker, Janie Murray, and others already mentioned. In the Transformation, written and composed by Mme. Behrens, there appeared Miss Kate Talby as an awe-inspiring witch, Mlle. Brentani as the transformed Hilda the Haughty, Mr. Veseloff as a Mephistophelean demon, Miss Jean French as the figure of Charity, and, as Star of Hope, a charming little dancer called Katherine, who also distinguished herself in solo character dances. Mme. Behrens certainly did not spare herself, for besides singing several songs and taking part in various song-scenas she also played piano solos of her own composition.

LIVERPOOL MUSICAL FESTIVAL.

Liverpool's coming musical festival, which will be the eighth annual event of its kind, is to be held from April 27 to May 6, and entries should reach the Secretary, Mr. Herbert Moody (from whom the official syllabus and entry forms may be had at 16, Goodison Avenue, Stanley Park, Liverpool, or from the Liverpool Organisation, 3, Lord Street) by March 24. This year an even larger programme has been arranged. Many new trophies and prizes will be competed for in some thirty-five contests, and in addition there are to be introduced four choral competitions, two of which are for children's choirs, for the organisers are fully persuaded of the educational possibilities of such tests. The chief adjudicator is Dr. Arthur W. Pollitt, Lecturer in Music to the University of Liverpool and chorus master of the Liverpool Philharmonic Society, who is musical adviser to the Festival Committee; and he will be assisted by Dr. T. Haigh, of Ramsgate. Mr. Harry W. Duxbury, of London, adjudicates in the elocution tests.

(Continued at foot of column 5.)

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"LOVE'S PRISONER."

At the Adelphi.

Musical play, written and composed by Reginald Hargreaves. Produced at the Adelphi on February 6.

Black George Tregonning ..... Russell Macaulay
Abel Properro ..... Fred Withers
Uncle Willie Penworthy ..... Albert Hayzen
Jennifer ..... Kathleen Beldon
Joe Miskin ..... John E. Coyle
Susan ..... Dorothy Lane
Lurgan ..... E. Percy Parsons
Lieutenant Quorn, R.N. ..... W. F. Hall
Ephriam Bunkle ..... Fred Vigay
Licette ..... Betty Faire
Sir Barnaby Breeze ..... Ewart Scott
Barbara ..... Helen Gilliland
Sir Roger Trevannion, Bt., ... James Lindsay
Gaston de Senlis ..... Harry Welchman
Screed ..... Dimitre Vetter
Lord Broadwater ..... Henry Crocker
Captain Gascoyne ..... Conway Dixon
Cornet Streatley ..... Grant Maclean

Mr. Harry Welchman entered into management at the Adelphi with "Love's Prisoner," a musical play written, composed, and produced by Reginald Hargreaves. He might, perhaps, have made a more fortunate choice. The trouble is that the play is so ill-balanced. As we know, it is one thing to be a good cook; quite another to put together the perfect dinner. The chef who does not know his business will make a nightmare of indigestion for his diners out of dishes every one excellent of itself. How and what to mix or not to mix is the secret. When Mr. Hargreaves finds that out he will not make any more indigestible musical comedies. He has got hold of a good story, but one too long and involved for his purpose. There is enough plot for a romantic costume play without music. Told, as it is, in musical comedy fashion, with much insistence on the sentimental side, the songs continually cut short the action instead of helping it along. The music itself goes to half-a-dozen sources—Vienna, Sullivan (a mock-serious conspirators' trio is quite Sullivanesque), and English folk and popular songs among them. And one or two of the ensembles would not be out of place in the lighter kind of "grand" opera.

To justify the title of "Love's Prisoner," the hero, an officer in Napoleon's army, has to re-cross the Channel to Cornwall in the "cockle-shell" in which he made his escape to France, and voluntarily put himself again into the hands of his English enemies. He does this that he may convince his English sweetheart that he loves her and not another, a fair stranger with whom he has been seen to kiss and to plot, and who, naturally, turns out to be his sister. Fortunately, just as he gives up his sword, comes word of Napoleon's defeat at Waterloo and the end of the war. Whereat are general rejoicings in which Frenchman and Frenchwoman take as big a share as the rest! If the news had come earlier—as it well might—a dull trial scene had been spared; though that would have meant the sacrifice of a delightful setting—one of Mr. Hargreaves' own scenic designs, the Great Hall of Runnion Manor. That fabled private fortune of the Little Corporal plays its part in the earlier acts. The only man who knows its hiding-place is this particular officer, to whom, by his sister, Napoleon himself sends secret orders to hurry to France. To save his honour the brave Gaston surrenders his parole, since after that he is free to escape if he can. And, of course, he does. It happens that in making love to Barbara he has "crossed the path" of the bad baronet of those parts, who proceeds to hire the local gang of smugglers to kidnap him and sell him to slavery in the plantations. The best-contrived incident in the piece is the kidnapping of the wrong man.

The cast is a good one. Mr. Welchman, of course, looks the part of the gallant soldier and handsome lover to perfection. His singing is as musical as ever, and both he and Miss Helen Gilliland, the very pretty heroine (whose voice is especially charming in the softer passages), get all there is of lyrical or musical value to be got out of their songs and duets. Incidentally, Barbara's "Land of Dreams" has a most taking melody. Miss Betty Faire, to whom fell one of the daintiest numbers, "Frills and Furbelows," cut as neat a figure as a pretended French milliner should. Mr. E. Percy Parsons was as rightly suited in personality to the Captain Hook-ish chief smuggler as his fine voice was to his songs; Mr. James Lindsay made all the effect possible with the part of the villain of the piece, and Miss Dorothy Lane as a flirtacious "maid" was able to show how good a comedienne she might be, given the chance. Mr. Ewart Scott bore the burden of one of the chief comedy parts, that of a typical elderly lady-killer of musical comedy, and managed to make it amusing enough; and Mr. John E. Coyle in the other, as a blacksmith's apprentice. The smaller parts were capably filled by Mr. Henry Crocker, Mr. Dinitre Vetter, Mr. Russell Macaulay, Mr. Fred Withers, Mr. Albert Hayzen, Mr. W. F. Hall, Mr. Fred Vigay, Mr. Conway Dixon, Mr. Grant Maclean, and Miss Kathleen Beldon. The performance went smoothly under Mr. John Heuval's direction, and the orchestra's playing was all it should be.

"Falling Leaves."

Mr. Sutton Vane's delicate little play, "Falling Leaves," has been issued by Chatto and Windus at 5s. net.

CONCERT ARTISTS' ANNUAL DINNER.

Record Attendance.

"We had the 'House Full' board out last Monday, and have been turning people away ever since," said Mr. Julius E. Day during the course of his speech as secretary of the Concert Artists' Association, when the C.A.A. Annual Dinner was held at the Hotel Cecil on Sunday. We can quite believe it. Even as it was, the vast concourse of over 600 people could not be accommodated in one hall, and two other rooms had to be brought into use. Thus it was that, immediately after dinner, the "overflow meeting," headed by Rex Burchall and Gladys Voile, entered in procession, singing lustily, and finally installed themselves in the gallery to hear the speeches and entertainment.

Blissful Brevity.

"The committee desires that all speeches should be short, and the chairman has set us a wonderful example in brevity," said Mr. Alfred Thomas in responding to the toast of "The C.A.A.," which had been tossed out by Mr. Davy Burnaby in his best staccato manner. But Mr. Thomas could not forbear from a tribute to Mr. Burnaby in these words: "He shows the heights to which energy, work, and perseverance may raise any artist of the concert profession."

This blissful brevity continued thereafter. Mr. Julius E. Day said a few words. He found, he said, definite evidence of progress in the record attendance, and it made him "co-optimistic" about the future. They not only had a big body, but also a big heart, and the concert profession were greater givers in the cause of charity than any other branch of the entertainment profession.

Mr. Burnaby's Speech.

Chairman Davy Burnaby, having been toasted by Mr. Wilson James and omnes with full musical honours, made a cheery little speech in reply. It was an extraordinary coincidence, he said, that Mr. James had been responsible for the toast, for both he and Wilson James had graduated together on Mumbles Pier many years ago. He was still very much a concert artist, and wanted to remain there, for he was certain that the concert platform was the place for enjoyment and for serious work as well.

Mr. Bret Hayden had some comments to make about the hon. medical staff, which were both complimentary and true. He doubted if any Association, either in or outside London, had a medical staff to equal theirs. Dr. Jas. Collier, the well-known "nerves" specialist, returned the compliment very prettily when he said that they did their work with pleasure, for the concert artists were such nice people to deal with; and the toast of the Visitors and Press was proposed in equally felicitous terms by Mr. Wilby Lunn.

Despite the huge gathering there was not a single hitch, thanks to the excellence of Mr. Charles Morton's arrangements. The entertainment portion showed us those well-known artists, Miss Marion Browne, Miss Dorrie Dene, and Mr. Fred Beck, at their best. The accompaniments were played with rare sympathy by Mr. Herbert L. Cooke, and the company adjourned in due course to a most enjoyable dance to the strains of that excellent dance orchestra, the Weller-Langton Band, which again catered most admirably for the C.A.A.-ites' wants.

Among those present, in addition to those mentioned, were: Mr. and Mrs. Bruce Smith, Mrs. Atkin Swan, Mr. and Mrs. George Facer, Mr. and Mrs. Herbert Collings, Mr. and Mrs. Woodhouse Pitman, Miss Rose Smith Rose, Miss May Wynne Hulme, Miss Josephine Lamb, Miss Kate Bower, Miss Gladys Merredew, Miss Winnie Mansfield, Miss Molly St. Leger, Drs. John Eyre, Graham Little, M.P., Philip Franklin, Martin Berry, Scott Stevenson, and Messrs. A. Pitts, Harry Randall, Harry Briden, Charles Harris, Chase Lewis, Reg. Johnson, Arthur Raven, Sidney Clift, Alfred Powell, A. E. Nickolds, Harry Hall, Sidney Warwick, Norman Long, Chas. Treherne, Rex Harold, Alan Stainer, Tommy Watle, Alfred Harris, Percy Barkshire, Harry Crozleigh, Wilfred Liddiard, Murray Ashford, and Fred Wildon.

(Continued from column 3.)

ROYAL COLLEGE OF MUSIC.

A young student of the pianoforte at the Royal College of Music, Miss Doreen Clark, who has acquired marked technical facility and a good tone, gave a recital in the Prince Consort Road Hall. Schumann's Etudes Symphonique was the centre-piece of the programme. To balance it there was a modern work in the shape of Arnold Bax's Second Sonata in G, and both were as capably dealt with as were the examples of Paradies, Scarlatti, Sgambati, and Liszt that came before and after.

"Progress."

Uniform with Mr. C. K. Munro's other plays, "At Mrs. Beams," "The Rumour," and "Storm," W. Collins, Sons and Co., Ltd., have published "Progress," which was produced by the Stage Society last season. The price is 5s. net.

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The Annual General Meeting of the Subscribers will be held on the Stage of the New Theatre on Wednesday, 4th March, at 11.30 a.m., punctually, to receive the report of the Committee and the accounts for the year 1924. Lady Wyndham (President of the Fund) in the chair.

The attendance of subscribers is requested, and all those interested in the work of the Fund are invited to be present.

C. I. COLTSON, Secretary.

ACTORS' BENEVOLENT FUND. Election of Committee. 1925-1926.

All subscribers of 21s. and upwards are entitled to nominate and vote for the election of the Executive Committee for 1925 and 1926, which must be composed of 14 members of £5 and upwards, and 7 members of not less than 1 guinea.

Gentlemen qualified as above, and who are willing to serve on the Committee for 1925 and 1926, are requested to send their names in not later than March 3, 1925.

In the event of not more than 21 candidates consenting to serve, an election will take place on Tuesday, March 10, 1925, at 4 p.m., at 8, Adam-street, Adelphi, when voting papers will be examined and recorded by the scrutineers appointed at the annual general meeting.

CHAS. I. COLTSON, Secretary.

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SATURDAY, FEBRUARY 14, 1925.

THE BLASÉ "FIRST NIGHTER."

THE indictment of the stalls "first nighter," recently made by Mr. Anthony Prinsep, came, no doubt, in the nature of a surprise to many of the public who reserve their patronage for subsequent dates. They learned with astonishment that there are individuals who go to the premiere of a play with a predisposition to condemn. Personally, we have come in contact with few specimens of the product to which Mr. Prinsep refers, and are amazed to learn that they exist in such large quantities that he has determined to take measures to secure their expulsion from the first performance of "The Grand Duchess" at the Globe.

Condemnation in Advance.

The practice of going to the theatre for the express purpose of finding fault at all costs is indulged in, we know, by some so-called dramatic critics, inspired in most cases by the policy of the paper they represent, which is out to carp and cavil at anything and everything in the desire to be considered "smart." It is a system greatly to be reprobated, far more than the ordinary playgoer, who can only disseminate his views over a limited area. In the case of the professional critic, his strictures are widespread and are likely to affect the ultimate fate of a production that might have genuine claims to success. It is a cruel and unjustifiable practice against which there seems to be no remedy.

The people to whom Mr. Prinsep is taking objection are those who attend every first night, assume a blasé air throughout the performance, and revel in fault-finding. Mr. Prinsep particularly objects to the practice of reserving the best seats in the theatre for "a body of men and women who are looked upon as London's official first-nighters," who demand that their favourite stalls shall be kept for them. "This privilege has been so long in existence," says Mr. Prinsep, "that the first-nighters have begun to regard it as an inalienable right, and if it is not conceded, rude letters are received from disgruntled applicants."

The first-nighter is a valuable institution, and the patron who has steadfastly supported the theatre is entitled, as regular customers usually are, to consideration above the ordinary applicant; but he should not, of course, be rude about it.

An Unparalleled Atmosphere.

There is an atmosphere about the first night, not so pronounced nowadays, perhaps, as it used to be, which cannot be paralleled. Players and audience alike are keyed up, and the fact that so much depends upon the performance creates a feeling of intensity which seldom relaxes till the close. The evil seems to lie in the fact that the opening performance of a play in London is regarded more as a social than a theatrical event. Many of the stalls are of the "complimentary" nature issued to friends of the management, and when the formidable array of Press seats are allotted, the number available for the general public in an average-sized theatre cannot be very large. Still, a discordant note can be struck by a very few voices, and when they are lifted in the vestibule in the intervals it is easy for hostile opinions to get round. It is the habit of the "fed-up" first-nighter to look bored in order to fit the character, and never by any chance to applaud. Unless moved by some manifestation of genius, the professional critic does not applaud. It is the only expression of opinion the public has, but the professional critic is able to air his views in print and to much more purpose.

While sympathising with Mr. Prinsep in his dilemma, we scarcely think his plan to penalise the new first-nighters by charging higher prices will have the desired effect. The persons who go as lovers of the theatre, and with a genuine desire to assist at a success, will suffer the same disability. Moreover, people who take the course indicated by Mr. Prinsep must almost inevitably come from the ranks of the *nouveau riche*, who have more money to play with than the "full-blooded" members of London society, and it will be the latter who in the end will be excluded.

FARCES OF TO-DAY AND YESTERDAY.

By BROMLEY CHALLENOR.

It has been asked why I again revived "Are You a Mason?" for a short season.

The chief reason is that I have tried and tried new farces, but there does not seem to be any that can compare with the farces of old. That is why I thought "Are You a Mason?" ought to have a better chance of success than most of the new farces I have seen.

To my mind the farces of to-day do not seem to get the laughs that old-time ones did, and still do. You have only got to visit any theatre running old farces, and you will readily agree that there is something wrong with the modern ideas of farce writing.

Whether it is because authors try to make the farces too matter-of-fact or not I cannot say, but there does not seem to be any "absurd" ideas in them. The ideas of the old farces, nine times out of ten, were founded on something that might happen to anyone, at any time. Thus humorous situations were created. Most old farces have a broad central idea.

"When Knights Were Bold."

Take "Charley's Aunt," with her irresponsible undergraduates, and "When Knights Were Bold," with its wonderful contrast by throwback with what happened 700 years ago—from the mediæval times when knights were bold. They both commence naturally, and develop into serious, funny situations absolutely unforced. It is the same with "Are You a Mason?"

That is why I say that the farces of to-day are not like the good old-fashioned farces of yesterday. One cannot help being struck by the solid foundations upon which old farces were laid.

Plots Too Thin.

Why are the farces of to-day not like those of yesterday?

Because, I think, their plots are much thinner. They are not interwoven so much as the plots in old-time productions, in which were endless complications which justified the characters getting involved in either tragedy or comedy.

The old farces started with one perfectly natural happening, which inevitably led to further complications, all arising from one source. These complications were developed, and were wound up by a good third act. Old-time authors loved to get a good third act.

They led their characters from one broad idea into a series of complications which seemed perfectly natural. Provided the author could convince the public that the first happening was possible, the remainder of the play developed perfectly naturally.

Farce Still Wanted.

The theatre-going public are still keenly interested in farce; but they do not laugh so much as they used to do because of the thinness of the humour of modern farces. I am speaking generally, because there are still some good farces to be seen, but they are few and far between.

Photo, by Claude Harris.

If, therefore, our best writers would only set to work and give us something different than they are now doing, give us farces full of rollicking ideas and situations, they would confer a boon on the public. In fact, I think there is much more money to be made out of good farces than anything in the business.

The fault of present-day farce writers is that they do not put sufficient ideas into their plays. They get one idea and work it to death, and then expect the play to last a full evening's entertainment. That, in my opinion, accounts for so many failures.

I am always on the look-out for cleverly written farces which I can produce. I am just waiting for the right thing, and shall be glad when I get it. I shall be pleased to read the script of any author who has a new farce containing new ideas.

THE DRAMA IN AMERICA.

"The Piker"—"The Valley of Content"—"China Rose"—The New E.F. Albee Theatre—Radio and the Theatres.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Jan. 24.—Leon Gordon, who wrote "White Cargo," is the author of a three-act play called "The Piker," produced by A. H. Woods at the Eltinge Theatre. The central character, Bernie Kaplan, who would do almost anything to avoid being thought a "piker," is represented by Lionel Barrymore, who makes Kaplan a pathetic as well as a humorous figure. He wants to buy a suit of clothes in order to make a good impression upon a girl who has dazzled him, so he steals some money from the bank in which he is employed. It turns out that without meaning to do so he has taken the large sum of fifty thousand dollars. After he recovers from his first fright at the magnitude of his crime he embarks upon a life of pleasure, according to his tastes. Above all things he wishes to appear the extreme opposite of a "piker," so he allows everyone he knows to sponge upon him. Of course, he is rapidly relieved of his new wealth. He sinks nearly half the sum he has stolen in a bogus investment, and a girl of the "gold digger" type relieves him of the rest. When the crash comes the thing that hurts him most is hearing the dreaded epithet applied to him by the girl he loves. Even the crooks who have swindled him laugh when he seeks to learn their tricks and become one of them. In their opinion he is a half-witted "piker," they inform him. When he telephones for the police, his companion points out to the detective who comes that Kaplan is too cheap and tawdry to be capable of such a daring theft. That is the hardest blow of all, and he suffers arrest, not as a bank bandit, but as a poor unfortunate who has lost his mind. Lionel Barrymore's Kaplan is an interesting and clever character study. Other characters are well represented by Irene Fenwick, Alan Brooks, Robert Cummings, Adrienne Morrison, Charles Slattery, and Frank Conroy.

"The Valley of Content."

Marjorie Rambeau had an enthusiastic welcome at the Apollo Theatre on her return to Broadway, after a long absence, to play the principal part in what proved to be a somewhat bewildering play. It is all about the wickedness of New York and the dangers that beset honest country folks. Miss Rambeau appears as Marjorie Benton, who, in the opening scene, is a simple "home body," and afterwards becomes the mistress of a magnificent residence in New York. The characters change from honest village folks to sophisticated New Yorkers who commit all sorts of dreadful crimes, but it turns out to have been all a dream. The play is in three acts, and was written by Blanche Upright.

"China Rose."

Described as an "Oriental operetta," this new piece, at the Martin Beck Theatre, turned out to be a musical comedy of the old school. Harry L. Cort and George E. Stoddard wrote the book, A. Baldwin Sloane composed the music, and the piece was staged by R. H. Burnside. The story is about a prince who requires for his wife a girl who has never been kissed. China of the present day is shown to have modern ideas, but one inexperienced damsel is finally discovered who appears to be what the prince requires, although she has to resort to a technicality in order to qualify. The score includes several tuneful numbers, namely, "China Bogie Man," "Bamboo Bungalow," "China Rose," and "Why Do They Make Them So Beautiful?" Prominent in the cast are J. Harold Murray, Robinson Newbold, Olga Steck, Billy Taylor, and Viola Gillette.

E. F. Albee, head of the Keith-Albee Vaudeville Circuit, has just opened in Brooklyn another palatial vaudeville house, naming it after himself. The new E. F. Albee Theatre is said to have cost about four million dollars, and is unrivalled in magnificence by any amusement house in New York. The auditorium, which seats 3,100, is in white and gold and amethyst, with a white vaulted ceiling. The walls are of white marble panelled in black and fuchsia damask. A specially designed carpet of black, with figures of amethyst and fuchsia, covers the floor. A striking feature is the brilliant crystal and

(*Continued at foot of next column.*)

THE PLAY IN PARIS.

Cynical Effusions by Young Playwrights—French Operetta by Spanish Musician—Revue Troupe from Madrid—Resuscitating the Costume Melodrama.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—It has been a busy week again, as usual this time of the year, in stage circles, but the productions are more noticeable for quantity than quality. Let us hope the mentality of the younger school of French playwrights is not reflected in Jacques Natanson's latest 3-act comedy, "Le Greluchon Délicat," presented at the Theatre Michel. This author is 25 years of age and has already made himself remarked by a strong work produced at the Maison de l'Œuvre, which painted his own generation in none too flattering terms. The youthful scamp, aptly designated herein as "the dainty lover," is an impecunious society individual baptised Henri, smitten with a professional beauty registered as Simone, and he goes right to the woman, confessing his passion. It is reciprocated, and so the modern Des Grieux becomes the intimate companion of the up-to-date Manon, while suffering pangs of jealousy at the idea of another wealthy protector footing the bill, for whom he has to give a right of way, as it were. On the other hand, the said elderly protector objects to a rival in the household, but he is so gone on Simone that he ultimately consents to the presence of Henri when his back is turned. He even discreetly provides for the "Greluchon délicat" to take a vacation on the Riviera. Simone has filed her conditions (accept them or go) to the rival admirers; they both accept after due reflection, and Henri is not so delicate as to refuse the money for the rest cure at Nice while his elder is growing accustomed to the idea of another fellow in the same nest). Natanson intended a psychological study *sans doute*, but so far as we can appreciate the comedy, it is a supposed portrayal of present-day morals in a certain restricted smart set of which the local stage is becoming the innocent goat. This effusion is well handled by Paul Bernard as Henri and Madeline Carlier as Simone. The other rôles are likewise adequately sustained by E. Clot, Harry Baur (the protector), J. Carette (another suitor), and Yvonne Fursey (a soubrette).

"Le Mariage de Le Trouhadec."

Louis Jouvet has presented at the Comedie des Champs Elysées a further episode in the career of Jules Romains' sympathetic elderly hero. In the 4-act comedy, "Le Mariage de Le Trouhadec," we assist at the preparations of this estimable gentleman's legitimate union with the daughter of a real Baroness who has cast longing eyes on him herself. But these incidents are not so amusing as the adventures of Professor Yves Le Trouhadec, when he was bent on having a gay time, depicted in Romains' former play. Nor is it as sarcastic as "Doctor Knock," notwithstanding the satire on so-called democrat forms of government and the piffle of eulogists on the subject of large families—the politician doing all the loud talking being usually without children of his own. In order to uphold his high office of chairman of the Honest Citizens' League, others pulling the strings in the background, it is imperative that Le Trouhadec marry. He proposes to a maiden about forty years younger than himself, and abandons another girl who threatens to expose his private life, unless properly indemnified. This is paid out of the Honest Citizens' League, and the professor is free to marry into aristocratic circles for the welfare of the party. There is some appropriate incidental music by Georges Auric.

"Pépète."

Let it be explained post-haste that "Pépète" is a nickname, up Montmartre way, for Monique in the 3-act musical comedy by Didier Gold, R. Dieudonné, and C. A. Carpentier—score by the Spanish composer, Jose Padilla,—produced on Wednesday at the New Theatre de l'Avenue. Like the Elizabethan tailor, it takes half-a-dozen men to make an operetta in our days. Monique is essentially honest, but is cute enough to realise it is not modesty that pays. She ventures out for a gay time amidst the night cabarets, and, by chance, meets Gilbert, whose parents have sent him to Paris to sow his wild oats. The owner of a brilliant but shady Montmartre resort admonishes the modesty of Pépète, and she is introduced to one of the habitués. Of course, Gilbert and Monique are mutually struck by Cupid's dart. They leave the cabaret together, but the youth respects the girl's innocence, to the amazement of all, by seeing her home and then spending the night with another. There is a mix-up of couples, but it is all sifted right at the seaside, where the characters meet. Gilbert marries Monique, and the others get paired off to the satisfaction of the authors. Padilla has released some more popular music which Edmee Favart, in the title rôle, sings to perfection. She is well supported by Robert Bernier (as Gilbert), Felix Oudart, Lise Berty, Marguerite Moussy, Maud Gipsy, and Mme Harrietty, the latter as the landlady of the Montmartre night café.

"Femmes et Fleurs d'Espagne."

The visit of the Spanish company of Casimiro Giralt and José Vinas to the Cigale in a fantastical revue of singing and dancing is an interesting attempt to exchange dramatic shows. The picked troupe from Madrid and Barcelona made its bow to a Parisian audience last Saturday evening with "Mugeres y Flores de Espana," in two acts (24 tableaux), music arranged by Conrad del Campo and José Foras, and met with a flattering reception. During three hours we were treated in this "Women and Flowers of Spain" to a splendid choregraphic exposition, dealing with phases in the sunny, amorous daily existence of that delightful country. The score is particularly remarkable, there being several morceaux of originality to please any modern composer's ears. There are a hundred people in this Spanish troupe, some highly talented artists, and all do their best to make a success of the enterprise. José L. Pujalte has a strong, pleasant voice; Mmes. Cazaldo, Viladoms, Paquita, Soler, Torner, Sara Lopez, Maria Wieden; Messrs. Bastida, Llamas, Canudas, and Gabarri dance and sing to the joy of all.

"Reine d'Amour."

This is a 4-act melodrama from the novel, "Olympe de Cleves," of Alexandre Dumas, published in 1852, adapted by Pierre Decourcelle and the late A. d'Artois, finally seen at the Ambigu-Comique last week. It was written several years ago, being accepted by Paul Gavault before he quitted the Ambigu. The action of "Reine d'Amour" passes in 1756, when Jacques Banniere is an inmate of the Jesuit monastery at Avignon. He admires the actress Olympe de Cleves, abandons the priest's smock to follow her, cuts out a captain of the Guards, becomes her lover and a soldier. The Jesuits plot to interest Louis XV. in Olympe as a rival to Pompadour, who had threatened to get them expelled. Jacques is jealous of the king and deserts from his regiment; he is court-martialled, sentenced to death, and shot. Olympe, still loving her faithful swain, had obtained his pardon from the king, but arrives too late. She kills herself over his body. This costume play should please the old habitués of the Ambigu, particularly with the cast comprising Jean Coquelin, Pierre Almette, Mmes. Simone Frevalles, Denise Hebert, etc.

(*Continued from preceding column.*)

gold chandelier imported from Czecho-slovakia. The appointments at the back of the stage are on a similarly lavish scale. There are twenty dressing rooms, each equipped with tiled bath and shower and a chaise longue. There is a tailoring establishment, a laundry with complete electrical equipment, a nursery for children, and a pool room and lounge.

The opening bill included Joe Smith and Charles Dale, with the Avon Comedy Four; the Albertina Rasch girls in a ballet; Zozo and Kiki, comedians; Willie West, McGinty and company in "The House Builders"; Eva Puck and Sam White in songs and dances; Karyl Norman as the "Creole Fashion Plate"; Carlton Emmy and his Mad Wags; Nellie and Sara Kouns and Billy Robinson.

The Actors' Equity Association has issued a call for a meeting at which the question of radio interference with the theatre will be the principal subject of discussion. It is hoped "to take some action, either to protect the theatre against unfair and unpaid competition, or to ally the theatre with the radio in some way which will be beneficial to both and hurtful to neither."

In a statement John Emerson, president of Equity, said:

"Recent developments now indicate that the meeting may see the formation, for the first time in the history of the theatre, of a permanent committee representing all the interests involved, whose province it shall be to consider the best means of combating attacks upon the welfare of the theatre arising from any source. These include at present: Attempted censorship laws, excessive railroad rates, Federal tax on admissions (which has virtually been removed from the motion-picture houses), and legislation of various sorts antagonistic to the theatre."

A prize of $1,000 is offered by Elizabeth Marbury to the playwright who can successfully complete in two or three acts Sir James M. Barrie's "Shall We Join the Ladies?", one act of which is now being played at the Empire Theatre. Miss Marbury, who handled Clyde Fitch's manuscripts for years, represented Sir James M. Barrie in this country at the time when Maude Adams appeared under the management of the late Charles Frohman in "The Little Minister." Gilbert Miller, of the Frohman Company, has announced that if any author completes the play satisfactorily he will pay him or her a royalty equal to that which he is now paying Sir James M. Barrie for the use of his first act.

The Shuberts have leased a theatre in West Forty-sixth-street that is now nearing completion, and will open it next month as "Chanin's Forty-sixth-street Theatre." It is unusual in that it has a stadium-like seating arrangement. The first ten rows of orchestra seats are constructed in the ordinary way, the other seats being elevated like those of a stadium.

LONDON VARIETY THEATRES.

THE COLISEUM.

There is no doubt that the syncopated orchestra, as a popular item in variety programmes, has come to stay. Directly Jack Howard's Olympia Band strikes up at the Coliseum there is a stir of eagerness throughout the audience. At the finish of their first piece—"Follow the Swallows Back Home"—this breaks out into a burst of wild applause. There are, all told, fourteen musicians. Jack Howard himself is the solo saxophone. Among those of next importance is a young violinist whose playing has an unusually sweet tone. There are three other saxophones, two cornets, two French horns (large and small), two pianists, a trombone, and timpani, besides that hardest-worked member of all syncopated bands—the banjo. Their best effects are obtained in melodies with the rather mournful or wistful tone that has always been beloved by dancers, in the age of fox-trot just as much as in the age of the waltz and the minuet. Their repertoire, however, ranges from "Highland Airs" to "Mademoiselle from Armentières." There is only one suggestion we have to make to P. Mathison Brooks, who presents the band: this is, that audiences would be grateful if the names of the pieces were announced.

Dancing, always one of the Coliseum's principal attractions, has charming and expert representatives. In "La Revue de la Danse" Iris Delysia, with Alfred and Leonid Stroganoff, add to their success of last week. Their series of eight quickly changed cameos appeals to all our sensibilities. There is laughter in the "Little Dutch Peasants," tragedy in "The Beggar," and quaintness in "The Canary," while the picturesque and the grotesque inspire other. In the "Courtship of Miss Dance" one of the Stroganoffs symbolises the minuet, the other jazz, and Iris Delysia delightfully represents a befeathered Terpsichore hesitating between the two until jazz conquers.

Ellis Jeffreys also remains in the bill with "Me and My Diary," and Milton Hayes returns with his characteristic mixture of commonsense and nonsense. Fresh from her success at the Alhambra, Lily Moore's keen sense of Cockney character again proves irresistible. Each thumbnail sketch she draws (sometimes with the quiet aid of Percy Martin) takes instant effect. Dunio and Gegna, likewise Alhambra graduates, confirm our impression of their fine artistic sense and expert playing of violin and 'cello, presented with subtle showmanship. Bert Hughes and his company give a dexterous display on bicycles, finishing up with a rousing game of what may perhaps be called wheelball. Lewis Davenport bewilders us amusingly with his conjuring and coloured waistcoats, and Frank Varney and Teddie Butt brightly reel off their "Silly Sagacities."

THE ALHAMBRA.

No other pleasure the music-hall can offer to-day quite equals our joy at the return of Will Fyffe. He alone has the power of making us forget our surroundings. Walls and roof, proscenium arch and footlights, orchestra and audience, all vanish. Even the painted backcloth becomes a real place—somewhere in Scotland. Perhaps we are standing with him at a street corner in Glasgow outside a house of call, or perhaps by a cottage door in Perthshire, or at the foot of some ben in the Highlands. Even if he stood before a plain curtain those scenes would be there. They are conjured up by the atmosphere of the characters he represents.

How that bridegroom of ninety-four (now come to life again at the Alhambra) smells of corn and the countryside! What a real old age is his! Other actors of ancient gaffers endeavour to walk as stiffly as possible. Will Fyffe tries to walk as lively as possible—the stiffness is so natural it seems to be in his joints. This waggish old fellow, too, is not reciting his patter. He just rambles on to pull the legs of those Southron townsfolk he has met by chance in a country lane. He insists, and we believe his story of corn so short that sparrows go down on their knees to peck it, and of potatoes unable to see how to grow because his neighbour's onions are too strong for their eyes. Off he hobbles. Away we go to Glasgow, and here is quite another Scot who pulls his own leg. "Glasgae belawngs tae me." So it does—and quite a number of hearts in London as well.

To add to our satisfaction, Cornalla—with an earnestly efficient Eddie—is back, too. Cornalla has all the fun of a clown and much of the good nature of a dog; his make-up includes something of each. Have you seen a dog conscious of its naughtiness in trying to steal a ball? That is how Cornalla appears when he hankers after another plate to smash. Of course, crockery-cracking is always popular, but no other smasher of the products of the place Arnold Bennett comes from has Cornalla's finesse. For a third star there is Renie Riano, whose dancing is the discovery of the comedy of rhythm.

Perhaps in years to come there will be a cross-word expert on the halls. Anyhow, a craze of the past supplies us now with an excellent—not to say thrilling—entertainment. Watch Sergt. Brennan's diabolo exhibition, and you will realise what a delight it is to see a thing superlatively well done. The same skill employed in politics would make a man Prime Minister. Much the same sort of feeling is inspired by the dancing of Terry and Pat Kendall. They were born for dancing. Instead of having legs which are appendages of their bodies, they have bodies which are appendages of their legs. They whirl round the stage in a maelstrom of flying feet.

What with their Eastern spectacle, the "Dying Swan," and "Jewish Wedding Dance," Nadejda Nicolaeva and Nicolas Legat give a varied display, even without Ludmila Babitcheva's "Cat's Flirtation." That formidable specimen of girlhood, Dorrie Dene, makes us tremble when she sings:

If I squeeze my darling tighter
I shall kill the little blighter,

and calls for our congratulations on her ability to select just the right songs for her very individual style. José Fearon, who deputises for Janice Hart and Frank O'Brian, sings very pleasantly; and the Henleigh Band (presented by Henderson and Leighton) wound up the show with roaring bursts of riotous syncopation.

VICTORIA PALACE.

That delightful actress, Yvonne Arnaud, heads the bill at the Victoria Palace, with her company, in Edwin Rorke's little comedy, "You Can't Beat Them," which has already obtained success at other halls in town. Mr. Burke's playlet is one of the best that has been produced for a long time, and when he invented the scheming little wife who, in turn, invented a most original way of getting money out of her stingy husband, he provided Miss Arnaud with a part that was really worth playing. She does play it perfectly, and receives admirable assistance from Miss Netta Westcott and Mr. Edwin Styles. Mr. Nat D. Ayer sings three of his more recent songs, "Mississippi Moonlight," an Eskimo song, and "Yes or No," followed with the playing on the piano of a selection of his most popular compositions, and for an encore, sings his latest fox-trot song, "When We Were Twenty-one." The Terry Twins are as mirth-provoking as ever with their patter, songs, and comic boxing, and a really excellent turn is presented by Mr. Clay Keyes as a dancing club juggler. A great welcome, of course, is given to the original dusky comedy queen, May Henderson. This vivacious and talented artiste is a sheer joy, and always seems to be in particularly fine form, because she always is. She is apt, perhaps, to keep those within range of her quick and merry eye somewhat on tenterhooks as to what her next remark may be, but there is never any need for fear, for her comments are always just fun and high spirits. May is no respecter of persons, and on Monday evening even those set high in authority at the Victoria Palace were finding themselves publicly addressed! Her two items this week are "Say Ta, Ta!" and her famous one with the dog.

A delightful musical show called "Musical Revels," embracing songs, instrumental playing, and dancing, is performed by a company consisting of Hope Charteris, Eve Dickson, Irene Wyn, Charles Windsor, Fred Edgar, Charles Robbins, and Jos. Ives. This act, beautifully staged and dressed, was received with great applause. Les Augustines appear very successfully in a whirlwind comedy juggling act, and Our Palace Girls are, as always, one of the most popular items in the whole bill.

HACKNEY EMPIRE.

Variety in its brightest and cheeriest aspect is the fare provided at the popular Hackney house this week. The Three Laurels—and a table with springs—provide an excellent opening act. They are such agile acrobats and equilibrists—plus a genuine sense of comedy—that their turn is highly enjoyable. George Formby, jun.—clever son of a famous father—has two good numbers in "Billy's Jazz Band" and "I'm not safe to be out alone," the comedian retiring to much applause on the conclusion of his act.

Victoria Carmen—an alluring figure in an elaborate Eastern setting—sang "Put away a ray of golden sunshine" to hearty appreciation, the gifted artist's second number being "March On," a story of Old Cathay, in which the singer looks very chic and handsome in a dashing Aladdin-like costume. As a contrast, "Springtime Is Breaking"—a pretty ballad—provides further opportunity for the wearing of a gorgeous garment. Miss Carmen is assisted by a dainty little lady in each of her numbers, a hearty recall before the tabs being thoroughly well deserved. Rudinoff, artist and wonderful siffleur, is heartily greeted; and Mr. Harry Tate is a great favourite in his droll skit on the prevailing craze, "Broadcasting."

Mr. Charles Penrose, in the rollicking sketch "Busting Up Prohibition," has a splendid vehicle in which to display the convivial proclivities of an old fellow who declines to admit the penumbrations of second childhood—the addition of the jolly singing of old-time choruses providing a splendid finale to this fine act. Mr. Harvey Brinton as a similar old sport renders excellent support. Mr. Fred Curran is well served in his new parody on "Kentucky—Sure As You're Born," an apropos political skit on the opening of Parliament, which leads up to that clever compilation of racehorses' names that we have before had the pleasure of commending. The Griffiths Brothers, with Miss Lutie, finish this splendid show with their screamingly funny performing horse act.

CAMBERWELL PALACE.

The popular light-comedy star, Mr. Fred Barnes, was in excellent form on Monday, and contributed several items from his repertoire, notably "June Night" and "Jog Along, Jasper," and his representations of different styles of dancing. He had a very hearty reception.

Miss Ada Reeve was very warmly received. This clever artiste gave "Beware, Young Ladies," "Foolish Questions," "I Never Forget I'm a Lady," and the monologues "My Son" and "Jim." In the latter Miss Reeve shows how easily she can blend the dramatic touch with her light-comedy parts.

Fyne and Hurley know the value of a real piece of burlesque. "Mr. Wu" has long been a favourite of theirs, and their admirable fooling in this neat little act never fails to draw unstinted applause from the audience.

Camberwell audiences are always pleased to greet Miss Daisy Dormer. She sings songs grave and gay, as "Sitting in the Park" and "I'll Take Him Back If He Wants to Come Back," while in "I Want to be Lazy" she displays some extremely clever eccentric dancing. She was very warmly applauded.

Other contributors to a very bright programme were Jack Lane, Will Collinson and company, Smart and Goode, and Newhouse and Merrill; while a pleasant feature was the excellent interval selection of Mr. May's orchestra.

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HALMA.

6-40 KILBURN EMPIRE 9-0
ADA REEVE.
BURR & HOPE.
PERCY HONRI.
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16 SUPER SOUBRETTES.

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6-40 ILFORD HIPPO. 9-0
"KHAKI."
Featuring—
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HARRY TATE.
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MOODY'S BROADWAY BAND.
WHIT CUNLIFFE.
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6-30 CROYDON EMPIRE 8-45
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6-40 ISLINGTON EMPIRE 9-0
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WILL MURRAY as "MRS. CASEY."

6-40 POPLAR HIPPO. 9-0
"VISIONS."
A Show of Music and Mirth, with
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ELAINE ROSSLYN.
LE VOIE & MORAN
GREGORIAN SINGERS.

6-40 WILLESDEN HIP. 9-0
HARRY TATE.
FYNE & HURLEY.
WHIT CUNLIFFE.
DAISY DORMER.
JACK LANE.
YETTMAH.
LOU RADFORD.
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6-40 ROTHERHITHE HIP. 9-0
"THE STORY OF THE ANGELUS."
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CH4

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THE VARIETY WORLD.

The New Revue for the Hippodrome—Magicians' Club Dinner—"Whirl of the World" Tour—Brighter Vaudeville.

"Better Days."

The pantomime, "Mother Goose," is to run three more weeks at the London Hippodrome. About Easter Mr. Julian Wylie will produce the new Hippodrome revue, "Better Days." The cast will include Stanley Lupino, Maisie Gay, Madge Elliott (a clever Australian actress), George Barker, Connie Emerald, Ruth French, Bernard Dudley, Bertram Dench, Eve Lynn, Kitty Fielder, and the Hippodrome Eight.

Two of the big features of the revue will be a humorous ballet by Michel Fokine, the famous Maitre de Ballet, in which Ruth French will appear, and a remarkable spectacular ballet constructed by Julian Wylie, in which the dancing will be arranged by Eddie Dolly.

Mr. Julian Wylie has collected the major portion of the material for the revue, and Lauri Wylie has written the book. There are additional scenes by R. P. Weston and Bert Leo, and the music has been composed by Herman Finck.

Sir Harry Lauder.

Keeping to his time-table, Sir Harry Lauder is now appearing at Hong Kong. On the 18th he will proceed to Shanghai, where he is due to open on the 21st.

Magicians' Club.

Another reminder that the club's annual dinner—the magical event of 1925—takes place on Sunday, February 22, at the Hotel Victoria, Northumberland Avenue. It promises to be an evening full of good things. Mr. R. H. Gillespie will be the chairman. A splendid variety programme has been organised by Will Goldston, and the Captain Vanderkiste Silver Cup will be presented to the winner in the competition. The lucky magician will also receive a gold medal given by Will Goldston. Members and friends will meet such old friends as David Devant, Horace Goldin, etc., etc. Tickets are 17s. 6d. each, obtainable from Will Goldston, 14, Green-street, W.C.

"The Whirl of the World."

The entire production of "The Whirl of the World" is to go on a once-nightly tour at the important towns, where it will play two weeks at a time. The whole organisation and control of this tour will be under the direction of Mr. Norman Lee, who will act for Mr. Charles Gulliver.

Du Calion.

Writing from Omaha, Du Calion reports that he still continues to enjoy life so many miles from the old country, but is looking forward to his return in the summer.

Fred Duprez.

We hear that Fred Duprez is sailing for America by the Republic on February 20, and expects to be absent for two months. Fred is certainly in need of a rest after a strenuous time in production, which perhaps explains why he intends to return by a slow boat, which occupies eleven days for the trip back. During the past week or two Fred has had many offers for other shows, but we should not be surprised to see him back in his single act for a short while, pending his appearance in a production under a well-known management somewhere about August Bank Holiday.

"George."

The many friends of George Parrott will be sorry to learn that he underwent a painful operation to his neck on Sunday, February 1. The operation was performed by Dr. E. E. Elt, late of Charing Cross Hospital. George has been on the sick list since January 28, but he hopes to be back in harness again on Monday.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that five death levies are now due on the 1925 book. Red stamps 6.

Fred Curran.

At Hackney, on Monday, Fred Curran made a welcome return to town, and was given a most cordial reception. Next week he goes to Plymouth, and in a couple of weeks returns to town for another season.

Childs Brothers.

In addition to their own entertainment in "Pages," the Childs Brothers are seen in varied rôles with much success. It is not so long ago since these Boys opened in the West End, where they achieved instant popularity in revue.

"Zip" Coming to Town.

On Monday next, Harry Slingsby's "Zip," with Billy Caryll and Hilda Mundy, opens in town for two weeks at the Hippodrome, Balham, and Islington the following week, which will complete a two years' run. This popular show is booked solid for a long while to come.

Lareine and Co., Ltd.

"The Ogo-Pogo," that now well-known fox-trot, continues to be in enormous demand everywhere. Credit is due to both Miss Lareine and Mr. Maurice Elwin (who, by the way, are the sole directors of the firm) for recognising in this number a potential "winner" and handling it in such a successful manner.

Brighter Vaudeville.

Mr. Talbot O'Farrell achieved a wonderful success last week with his Brighter Vaudeville Company at the Hippodrome, Devonport. Thanks to an excellent advertising display, with new and attractive printed matter; stunts of all kinds, including the always popular Irish night — into which the local manager, Mr. Frederick Pitt, entered whole-heartedly,—and the fact that the genial Talbot was supported by an excellent company, including Charlie Penrose and Partner, Howard Bellman, Yost and Lady and Cellsus, he broke all records for this house for variety and many revue records as well. And this despite the fact that the Grand Fleet is away at present, which is a big consideration in Devonport, as all touring artistes know. The advance work and business management were in the capable hands of Mr. Evan Good.

Mr. H. R. V. Addenbrooke.

Mr. H. R. V. Addenbrooke, general and booking manager of the Morecambe Tower, is at present enjoying a holiday in the South of France. He is also acting as official representative for the Morecambe Corporation and Carnival Committee in connection with the famous carnival at Nice. Mr. Addenbrooke is one of our busiest managers. He runs revues, variety, and theatrical shows in the theatre, and is also responsible for the booking of artistes for the Sunday concerts, the selection of films, and the organisation of the famous Morecambe carnivals.

Lopokova's Return.

The famous Russian dancer, Lydia Lopokova, accompanied by Stanislas Idzikowski, will reappear at the London Coliseum on Monday, March 30, for a season of three weeks. Madame Lopokova and M Idzikowski will be specially remembered for their great success in the Diaghileff Ballet, "The Sleeping Princess," at the Alhambra, in 1921. They also had a brilliant season at the Coliseum in the spring of 1924.

Sid Cotterell.

The popular comedian, Sid Cotterell, has been specially engaged as principal comedian by Kalino Production for "Patches" of 1925. Mr. Cotterell has had to refuse an offer to return to Australia, owing to this engagement.

Harry Shiels.

Harry Shiels is still going strong with "Bill's Derby Sweep," which has been running without a break for over eighteen months, and is well booked up. Harry has just written the book of a new revue entitled "Short Stories," to be produced in March by Will Jackson and Will De Lacy.

Katrina and Joan.

At present playing their fourth season pantomime under John Hart at the Grand Theatre, Leeds, Katrina and Joan are due to make their reappearance at the London Coliseum shortly. Later on, these wonderful exponents of terpsichorean art are due to return to the Continent for an extended season.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild wish to thank Mr. Harry Tate for a Ball donation of £5, the Stamford Hill Ladies' Guild £3 3s., Mr. Harry Benn's children £1 11s. 6d., and Mr. Harry Esden £1 1s., and also Baby Rubenstein £1 1s. towards the Christmas Dinner Fund (all per Miss Lottie Albert). Miss M'Lita Dolores and Mrs. John Lester are thanked for £1 1s. each committee subscriptions, and Mrs. Jack Lane for a collection of 9s. The Rialto Cinema Company are again thanked for a donation of £20. Additional artistes who have promised to appear at the Guild matinée, to be held on March 31 at the Prince of Wales Theatre, are Ada Reeve, Jack Hylton and his Band, Griffiths Brothers and Miss Lutie, Horace Goldin, Peter Bernard, and Reuben Silverstone. Tickets for the matinée can be obtained from Mrs. Charles Coborn, Room 35, 18, Charing Cross-road, W.C., or from Miss Lottie Albert, 31, Ridgmount Gardens, Bedford Square, W.C. 1.

Tom Edwards.

In town last week we met Tom Edwards, who was about to depart for Egypt with his wife upon a health trip. During the past 12 months both have been on the sick list, and we hope their holiday abroad will restore them to good health once more.

Scott Sanders.

A letter from Scott Sanders on his fourth week in Africa tells that he was still doing very well, and on the bill with him at the time of writing were Frank Fay, Ted Marcel, Kiddy Kennedy, Teddy Stream, and Byron and Byron—all very successful. On Wednesday last Scott left for Australia per the "Ceramic." Writing from Durban, he says the surf bathing was wonderful and the shark chasing very exciting.

Robb Wilton.

At the Holborn last week Robb Wilton was presenting his new scena, "The Magistrate," but after the first house on Tuesday was compelled to give up for the remainder of the week owing to the "'flu." Robb had hoped to resume on Thursday evening, but the doctor persuaded him to remain indoors for another day or two. This week he is playing Exeter.

Eddie Morris.

Concluding with "Poppy" at the Gaiety to-night, Eddie Morris—the Kid from Kentucky—resumes his single act on Monday next at the Empire, Cardiff, and after playing Bristol and Manchester for Sir Oswald Stoll, will be seen in town again at The Alhambra.

Nicol and Martin.

Being absent on the Continent for several months Nicol and Martin returned a few days ago from Berlin to spend a couple of weeks at home. Next month they are due to return to the Continent for another season.

Victoria Carmen.

Returning from the provinces—where she has been topping bills for many weeks past—Victoria Carmen is making her re-appearance this week at the Hackney Empire, and next week goes to The Alhambra. Later on we may see this popular entertainer in revue, as many offers have been made for her services by well known managements.

Phyll Sydney.

In that successful revue "Fags," which was playing to excellent business last week at Shepherd's Bush, Phyll Sydney and her Brass Five proved one of the outstanding features of the show. Playing at Chatham this week, "Fags" returns to town at Hackney next week.

Will Fyffe.

Direct from his panto. success at the T.R., Newcastle, Will Fyffe is in town at the Alhambra this week. Will sails for Australia on February 27, per the s.s. Khiva, for his season "down under," and in September goes to America for six weeks. He returns here to play panto. again at the Theatre Royal, Newcastle, for the third time in that town for four years

Albert Whelan.

Direct from the Palace, New York, Albert Whelan made a welcome reappearance in town last week at the Empire, Croydon. Albert has been absent for eight months, and during his travels was much impressed with the geniality and loyalty of the staffs in the American theatres. Looking over the new Albee Theatre, Albert says it is difficult to describe the wonderful improvements devised for the convenience of artists—and the profession owe much to Mr. Albee, who has studied their comforts to the smallest detail.

Ella Shields.

The new repertoire of Miss Ella Shields includes some excellent character numbers. Harry Carlton—responsible for "I'm Not All There"—has supplied Miss Shields with another fine number called "Where Was I Last Night?" Vincent Ellis, the youthful composer discovered by Jack Hulbert for "By the Way," has composed an excellent number, "I Might Have Kissed One Girl," which Miss Shields will produce shortly.

Dr. Walford Bodie.

Dr. Walford Bodie, who is on a four weeks' tour of Ireland, opened at the Olympia, Dublin, last week, to record business, despite the bad state of trade and the unrest prevailing there. He played to £872 19s. in the week, his takings going up every night. His up-to-date version of his revue, "Fun on an Ocean Liner," has been lately playing to record business everywhere. Hundreds were turned away on Friday and Saturday. So great were the crowds on Saturday night that extra police had to be called out to control them. It is nearly a quarter of a century since Dr. Bodie last visited Ireland. This week he is playing to capacity nightly at the Grand Central, Limerick, and goes to the Opera House, Londonderry, the week after, finishing his Irish tour at the Empire, Belfast. He has had several big offers for other towns in Ireland, but owing to other arrangements has been unable to accept them. Notwithstanding the fact that owing to the billposters' strike he was unable to get any of his pictorials posted, and had to depend solely upon newspaper advertisements, he opened to close on £100 on the Monday at Dublin.

For the Lifeboat Institution.

The annual collections made in aid of the Royal National Lifeboat Institution at Mr. Albany Ward's theatres during the recent Christmas holidays resulted in the following very satisfactory totals:—Palace, Swindon, £25 11s. 10d.; Picture House, Cirencester, £22 0s. 2d.; Picture House, Stroud, £20 3s. 6d.; Picture House, Lydney, £16 17s. 10d.; Palace, Cinderford, £16 17s.; Palace, Stroud, £16 14s. 11d.; added by Mr. Ward, £1 14s. 9d.; total, £120. It is hoped to increase this amount by holding one or two special events. This money is being collected in order to clear off the debts on the lifeboat house built for the motor lifeboat stationed at Weymouth. This new boathouse was opened on September 10 by Lady Ilchester, when the boat was launched. A tablet on the wall bears the inscription: "This lifeboat house has been presented to the Royal National Lifeboat Institution through the generous initiative of Albany Ward, Esq., in bringing the claims of the Lifeboat Service before the patrons of the Albany Ward Theatres, Ltd., Jersey and Guernsey Amusements Co., Ltd., and Albany Wards Theatres."

Daisy Bindley.

Making her reappearance in town recently at the Metropolitan in the new production, "The Loom," Daisy Bindley gave a very pleasing performance as the heroine, which part called for dramatic touches, apart from her vocal efforts.

For South Africa.

Aubrey & Hart and the Calno Trio sailed from Southampton on Friday, the 6th, per R.M.S. Kenilworth Castle, to fulfil engagements with the African Theatres, Ltd., booked by I. V. T. A., Ltd.

Arthur Clifton.

Now playing in that successful production, "The Loom," which made such an excellent impression at The Metropolitan recently, Arthur Clifton is featuring his own original number, "Ragtime Gambling Man," which gains much applause.

O'Gorman Productions.

Towards the end of next month the O'Gorman Productions will present their new show, for which the strong cast includes Lawrence and Arthur Anarto, Haden-Herbert Four, Ena Foy, and Kirkby and Hudson.

Phil and Phlora.

Concluding a season at the Casino, Algiers, last week, Phil and Phlora are now proceeding to Buenos Aires, and will not return here till July. This versatile couple have had a most successful time in Paris, the Riveria, Oran and Algiers, and tell us that the sunshine has been with them for many weeks.

Scenic Splendours.

A large portion of the fine scenery in Capt. Bruce Bairnsfather's latest production, "'Ullo," has been painted by Mr. Cyril Bruce Smith, a clever son of a celebrated father.

"Eat More Fruit."

The following wire has been received from Fred Evans (Pimple): "Eat More Fruit" a riot last night; it has got Bananas skinned. —Pimple."

Harry Kaufman.

The agency partnership of Fred Duprez and Harry Kaufman having been dissolved by mutual arrangement, the latter intends to carry on the business from the same address—29a, Charing Cross Road. Mr. Kaufman is now busily engaged upon bookings for productions, and is handling many important shows at the moment for which bookings have been arranged at many important theatres in the provinces, apart from the tours.

Will Collinson.

After a very successful panto. season at Hanley, Will Collinson is back in town again and doing very well at Camberwell this week with a new sketch, "Out Patients."

Geo. Mozart.

A few days ago George Mozart signed up for revue in the West End, and will be seen at the Fortune Theatre in "L.S.D." towards the end of the month.

Chester Field.

At Islington, last week, "Love and Kisses" was much enjoyed by the patrons, and more especially the comedy efforts of Chester Field, the principal comedian.

Conn Kenna.

Concluding panto. at the T.R., Sheffield, last week, Conn Kenna resumes his act at the Empire, Cardiff, next week, and the following week opens in town at the Victoria Palace.

Manchester Variety Ball.

The third annual variety ball at Manchester in aid of the V.A.B.F. and I., on Wednesday, February 4, was a great success, and Mr. Harry Marlow, the organiser, is to be congratulated on the excellence of the arrangements. Among those present were the Lord and Lady Mayoress of Manchester, the Mayor and Mayoress of Salford, Sir William Peacock, Mr. R. H. Gillespie, Daisy Wood, Marriott Edgar, Gene Gerrard, Owen McGiveney, Billy Bennett, and Lilian Burgiss. A substantial sum will be handed over to the fund as a result of the function.

Leslie Barker wires the Lawrence Wright Music Company, from the Coliseum, Glasgow: "Tremendous reception with 'Sure As You're Born.'"

SIGNAL HONOUR FOR MUSIC HALLS.

THE KING INVITES PERFORMER TO HIS BOX

By M. WILLSON DISHER.

Love of the music halls runs in British blood. It is as strong as the instinct of sport. Both passions are shared by the people and the King. At the command performances of the past his ready interest and unrestrained laughter have proved that his presence is no mere formality. No performer could wish for an onlooker more attentive, more alert, more appreciative of all that truly belongs to an amusement which, in one form or another, is as old as the history of the English-speaking peoples. This week his zeal on behalf of the music halls has gone further. In addition to attending the annual function of the Variety Artistes' Benevolent Fund, he paid the profession the signal honour of inviting one of their number into his box. Even if meant purely as a "gesture," this would have been splendid. It was, however, no forced compliment. The King wished to gain personal experience of a mind-reader's skill. It was the touch of Nature that makes the whole world kin.

By his wish, there were no elaborate decorations at the Alhambra on Thursday night; the sum that would have been thus expended went straight to the funds being raised. Yet there was no mistaking the gala atmosphere. In fact, there was almost a hint of a Covent Garden "season" in the circle of boxes. The Royal party occupied a double box, the Queen and the Princess Royal being with the King, and Princess Mary with the ladies-in-waiting in the other part. The audience watched them, awaiting the answer to an inquiry. Would this all-British programme cause them not less delight than last year's mixture of nationalities at the Coliseum? Long before the last turn, the verdict was plain. Apart from the Griffiths Brothers, no item in the command performance of 1924 excelled those of 1925 in the warmth of their reception.

First there was an Australian triumph. George Hurd, indulging in what seems to be a national pastime, juggled with billiard cues in a way that made us mistrust our eyes. That odd cue which is shot backwards and forwards between the two he holds seems to hover in mid-air at times, though this, of course, is merely an optical illusion. Thus, at the outset, the King was aroused—so much so that he held his cigarette unlighted till the numbers changed. The Miss Tree Mystery was next. The transmission of thought between her and her partner was curtailed to the musical portion. After a few compositions had been mentioned to Mr. Tree, and played by Miss Tree, he was called into the Royal box. Standing by the King's side, he called for the blindfolded pianist to change the tune. She immediately responded with the "Merry Widow" waltz. "Whose choice is that?" was the question. "His Majesty's," she answered. For the Queen she played an air from "Lohengrin," and the "Flower Song" from Faust, and for Princess Mary the prize song from "The Master Singers"—a lasting proof that these thought-readers have no accomplices.

It was good to see "The Fourth Form of St. Michael's" played before Royalty. Quite a number of years have passed since Will Hay was causing riotous outbreaks of mirth at out-of-the-way halls. Those who liked his show in little, far-from-fashionable houses, will be able to congratulate themselves now that it has received the hall-mark. As a contrast to school-room fun, Ethel Hook appeared in a vivid gown of black with a pattern of great scarlet flowers and green leaves. It provided her with a striking setting, but she made you forget it when she sang "Angus MacDonald" and "In the Gloaming." And then Milton Hayes' number shone on the proscenium arch. According to knowing ones, he would not risk his usual reference to a certain member of the House of Peers who lacked the courage of his wife's convictions. But Milton Hayes said it, and the reception was very cordial indeed.

Perhaps imagination alone is responsible, but J. W. Jackson's "Twelve English Dancers" seemed to make a graceful deviation from their usual performance in honour of the occasion. Their dancing was better than ever—and the changing of their frocks more discreet! To herald G. H. Elliott's entrance, the orchestra struck up "Silvery Moon." That was an excellent notion. When he was half-way through the chorus, the audience was chiming in, and the Queen nodding her head in time to the rhythm. His was a notable success, but all the previous applause seemed subdued when Will Fyffe began to startle the audience. One of the many virtues of these command performances is that they bring people into music halls who have seldom been there before. These novices had not heard of Will Fyffe. In a few minutes they had realised that modern "variety" boasts talent equal to the glories of the past, and the laughter had a peculiar note of overjoyed surprise. He only sang his Glasgow ballad in honour of intemperance. No more, however, was needed to prove to everybody "on the shelves"—King or commoner—or on the floor, that he is second to none.

As experts in knockabout humour, Nervo and Knox tumbled to an incessant accompaniment of laughter. To celebrate the occasion, Talbot O'Farrell brought out a new skit which dealt with the Irish idea of football. At first the ball is kicked; later on shillelaghs and bricks are used instead; and finally stretchers are brought on to the field. To get the full flavour of this lively piece of description, you must hear it yourselves. "Broadcasting" completed the bill. But there are no adjectives left to describe Harry Tate. He is the Puck of the age. All our follies are gently caricatured by him, and in the midst of our light-hearted enjoyment we seem to grow a trifle wiser. There is no need to mention that he is a particular favourite of the King and Queen. That was our final impression.

THE LATE MR. A. J. BARCLAY.

Mr. A. J. Barclay, whose death was announced last week, had a variety of interests. Starting out as a draughtsman, he soon turned his attention to the entertainment business, and during some years of touring played hundreds of parts. His last appearance on the legitimate stage was in Mr. Robt. Pateman's production of George R. Sims's "City of Pleasure" at the Prince of Wales Theatre, Birmingham. Then he proceeded to management, and was associated with Messrs. Keith Prowse and later with Imre Kiralfy at Earl's Court as superintendent of entertainments and side shows at the Victoria Era Exhibition in 1897.

Transferring to variety, he managed the National Palace, Croydon, in the following year. Subsequently he occupied managerial appointments at the Granville Theatre of Varieties, the Walthamstow Palace, and the East Ham Palace. He was also for some time entertainments manager for the Herne Bay Council.

Mr. Barclay was keenly interested in local affairs, and held the office of secretary to the Hammersmith Lodge of Freemasons for 16 years.

Mr. Robb Wilton generously purchased four boxes and a large section of the stalls for the use of wounded soldiers, under the auspices of the Adair Wounded Fund, for the Royal command performance at the Alhambra on Thursday evening. Among those chosen was Miss Peters, who was blinded by a shell, and is the only lady to be trained at St. Dunstan's.

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NEXT WEEK'S CALLS.

MONDAY, FEBRUARY 16, 1925.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR MARCH 9, NOW DUE.

ALBANY WARD THEATRES, LTD.

JERSEY ALHAMBRA (rehearsal, 1).—Two Vernons.

SALISBURY PALACE (rehearsal, 1).—W. Ellis Black's "Mother Goose."

THE BOSTOCK TOUR.

NORWICH HIPPODROME (rehearsal, 2).—Albert De Courville presents "The Whirlwind."

IPSWICH HIPPODROME (rehearsal, 11.30).—Messrs. Finglass and Thomson presents "Situations."

NORWICH THEATRE ROYAL.—"The Eye of Siva."

IPSWICH LYCEUM THEATRE.—"Bluebeard's Eighth Wife."

HAMILTON HIPPODROME (rehearsal, 1).—Swance Minstrels, The Jays, Doris Gaskell, The Doves, Mareski.

PAISLEY THEATRE (rehearsal, 12).—Harry Lees presents "Robinson Crusoe."

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Brodrick and Winnie

PAISLEY RINK PALACE (rehearsal, 12).—Marcus, Major and Victor, Allan and Elvey.

BROADHEAD CIRCUIT.

MANCHESTER HULME HIPPODROME.—J. E. Bleriot presents "The Old Woman who Lived in a Shoe" Pantomime.

MANCHESTER JUNCTION THEATRE.—Picture Entertainment.

MANCHESTER METROPOLE THEATRE.—Elias B. Secner's "A Trip to Paris" Revue.

MANCHESTER OSBORNE THEATRE.—The Broadhead Players present "A Sailor Sweetheart."

MANCHESTER KING'S THEATRE.—The Broadhead Players present "The Sign on the Door."

MANCHESTER QUEEN'S PARK HIPPODROME.—Ventom Swift presents "ROBIN HOOD" Pantomime.

MANCHESTER EMPRESS THEATRE.—Picture Entertainment.

ECCLES CROWN THEATRE.—The Broadhead Players present "A Mother Should Tell."

PRESTON ROYAL HIPPODROME.—George Sax presents "Sixes and Sevens" Revue.

PRESTON PALACE THEATRE.—Picture Entertainment.

SALFORD ROYAL HIPPODROME.—The Broadhead Players present "The Manxman." "The Christian."

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Beresford and Pearce present "Flirts and Skirts" Revue.

ASHTON-UNDER-LYNE PAVILION THEATRE.—Picture Entertainment.

BURY HIPPODROME.—The Broadhead Players present "The Love Flame."

LIVERPOOL PAVILION THEATRE.—Four Millons, Norman Carroll, Williams and Caldera, Eric Randolph, Benson Gray, Audrey Knight, and company as booked.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE.—The Dudley Operatic Society, "The Rebel Maid."

WEST BROMWICH EMPIRE (rehearsal, 12.30).—Wm. Revill presents "London to New York."

WEST BROMWICH THEATRE ROYAL.—Company booked.

LONDON SYNDICATE HALLS.

(See p. 17.)

LONDON THEATRES OF VARIETIES, LTD.

(See p. 12.)

MACNAGHTEN CIRCUIT.

WARRINGTON.—Mrs. F. Kimberley's "House Hunting."

BURNLEY.—Kemp and Freeman's "Red Hot."

SOUTHAMPTON. — L. Poole's "Lucky 13."

CARLISLE. — Harry Warburton's "Shavings."

BRADFORD.—Ernie Lotinga's "The Lcom."

HUDDERSFIELD. — Harry Newbold's "Wet and Dry."

HALIFAX.—J. Cummings' "Peg Tops."

BLACKBURN.—Blackburn Meistersingers' Operatic Society presents "The Rebel Maid."

LEICESTER.—Company as booked.

MOSS EMPIRES.

LONDON HIPPODROME (rehearsal, 11).—Moss Empires, Ltd., present Julian Wylie's Pantomime, "Mother Goose."

FINSBURY PARK EMPIRE (rehearsal, 1).—Tom Arnold presents "The Royal International Circus."

NEW CROSS EMPIRE (rehearsal, 1).—Conway and Cordwell, Wal Langtry, Zetta Mor, Scott and Whaley, Ernest Hastings, Johnson Clark, Jeavon and Jena.

STRATFORD EMPIRE (rehearsal, 1).—Herbert Clayton and Jack Waller present "Tilly"; cast includes Maudie Dunham and Arnold Richardson.

VICTORIA PALACE (rehearsal, 11.30).—Two Bobs, Fooshee Sisters, Anita Bronzi and The Farabonis, "Our Palace Girls," Mooney and Holbein, Chris. Richards, Adrienne Peel, Ena Foy, Auntie and her Crazy Cyclists.

CARDIFF EMPIRE (rehearsal, 1).—Eddie Morris, Rigoletto Bros. and Swanson Sisters, Alfredo's Band with Terpsichore, Rupert Hazell, Plattier Brothers, The Three Karreys, Kenna Brothers.

SWANSEA EMPIRE (rehearsal, 2).—Tom Walls presents "Our Liz"; cast includes Renee Reel and Jack Barty.

NEWPORT EMPIRE (rehearsal, 1).—Fred Karno presents "Miss 1925." Cast includes Harry Herbert and Doris Ashton.

NOTTINGHAM EMPIRE (rehearsal, 1).—The Four Bennos, Dolly Elsworthy, Ella Shields, Eight Empire Girls with Bert Neilson, Elkins, Fay and Elkins, Carr Lynn, Freddy and His Doll.

NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—Ida Stratham and company in "Tiger Cats."

GLASGOW ALHAMBRA (rehearsal, 11).—"Poppy."

GLASGOW EMPIRE (rehearsal, 11).—Firth Shephard presents "The Honeymoon Girl." Cast includes George Carney and Barbara Babington.

GLASGOW COLISEUM (rehearsal, 11).—Douglas Fairbanks in "The Thief of Bagdad."

BIRMINGHAM EMPIRE (rehearsal, 12.30).—The Four Julians, Terry Twins, Wilkie Bard, Bruce Green, Dunio and Regna, Tom E. Hughes, Eight Empire Girls with Band.

BIRMINGHAM GRAND (rehearsal, 1).—Tom Arnold presents "The Pepper Box." Cast includes Mamie Soutter, Jimmy Austin, George Doonan.

BIRMINGHAM SUMMERHILL PALACE.—Picture Entertainments.

LIVERPOOL EMPIRE. — Theatre closed for rebuilding.

LIVERPOOL OLYMPIA (rehearsal, 1).—The British National Opera Company.

LEEDS EMPIRE (rehearsal, 1).—Florrie Forde's Pantomime, "Jack and Jill" (second week).

HULL PALACE (rehearsal, 1).—Bruce Bairnsfather presents "Ullo, 'Ullo." Cast includes Billy Bennett and Louis Holt.

SHEFFIELD EMPIRE (rehearsal, 1).—The Two Bells, Wallau and Partner, Little Pipifax and Co., Coram, Lena Brown, Ann Codee, Fred Barnes.

BRADFORD ALHAMBRA (rehearsal, 12.15). — Julian Wylie presents "Brighter London." Cast includes Jack Edge.

EDINBURGH EMPIRE (rehearsal, 12).—Herbert Darnley presents "Joan All Alone." Cast includes Fred Kitchen and Daisy James.

NEWCASTLE EMPIRE (rehearsal, 1). — Wheeler and Mason present "Gadgets."

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—"Peeps."

SUNDERLAND EMPIRE (rehearsal, 1).—"The Merry Widow." Cast to include George Graves.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Pledges."

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Katinka."

GATESHEAD EMPIRE (rehearsal, 1). — Gateshead Amateur Operatic Society.

PRESTON EMPIRE (rehearsal, 11).—Robert Courtneidge presents Charles B. Cochrane's "Little Nellie Kelly."

SALFORD PALACE THEATRE (rehearsal, 1).—The Jewish Operatic Society.

HANLEY GRAND THEATRE (rehearsal, 1.30).—Harry Norris presents "Ring In." Cast includes Rebla Osborne and Perryer, Noni.

MANCHESTER PALACE THEATRE (rehearsal, 11).—Julian Wylie presents "Leap Year." Cast includes George Robey.

STOLL TOUR.

(See p. 17.)

VARIETY THEATRES CONTROLLING CO.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"On the Dole."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Happy Hours."

BRIGHTON HIPPODROME (rehearsal, 12).—"The Looking Glass."

PORTSMOUTH HIPPODROME (rehearsal, 12).—"The Melody Box."

SOUTHEND HIPPODROME (rehearsal, 12).—"A Working Girl."

LIVERPOOL HIPPODROME (rehearsal, 12).—"The Nine O'clock Revue."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Scandals of 1925."

LEEDS HIPPODROME (rehearsal, 12).—"Ideas."

SHEFFIELD HIPPODROME (rehearsal, 12).—"The Barnstormers."

NEWCASTLE HIPPODROME (rehearsal, 12).—"Wonders."

PARIS ALHAMBRA.—Period commencing Feb. 20, 1925:—Les 4 Peaux Rouges, Foy and Fey, Mendez Troupe, Vitry, Devilder and Damy; 7 Jolly Jack Tars, Alfred Rode, Martyn and Florence, Mlle. P. Pastor, Paul Vandy, Gesky, Rothers, Suzanne Desgraves and Partner, Wonder Kids and Hayes and St. John, La Ventura, 2 Martinettis.

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BLACKBURN THEATRE ROYAL.—"The Street Singer."

HALIFAX THEATRE ROYAL.—Amateurs.

ROCHDALE THEATRE ROYAL.—Henry Edwards and Chrissie White in "The Man Who Came Home."

BURY THEATRE ROYAL.—Randolph Sutton's "Jack and the Beanstalk."

DEWSBURY THEATRE ROYAL.—The Great Raymond and Variety.

HUDDERSFIELD HIPPODROME.—O'Gorman's "Round the Town."

HALIFAX GRAND THEATRE.—"Top Speed."

HUDDERSFIELD PICTURE HOUSE.—Pictures.

ROCHDALE PALACE THEATRE.—Pictures.

MISCELLANEOUS.

ACTON GLOBE (rehearsal, 12).—Charlier and Cuvelier, Elsa.

ASTON HIPPODROME (rehearsal, 12).—"Rack and Ruin."

AYR PAVILION THEATRE (rehearsal, 1).—Radiana, Le Mounier, The Decunas, Lilliana Ladies, Rejane and Betty, Boston Bros., Ray Barry.

COVENTRY HIPPODROME (rehearsal, 1).—"Jazzland."

READING PALACE THEATRE.—"Cabaret Calling."

ST. ALBANS GRAND PALACE (rehearsal, 12).—Haig and Escoe, The Aucklands.

DUNDEE VICTORIA THEATRE (rehearsal, 2).—Loch and Lomond, Mackenzie Reid, Lydon and Moore, Jack Hayworth, Ronald and Kinniburgh, Five Hesseys, Allen and Gordon.

EALING BROADWAY PALLADIUM (rehearsal, 12).—Teddy Elben, Four Lees.

EDINBURGH THEATRE ROYAL (rehearsal, 12).—"What Ho" Revue.

EDMONTON EMPIRE (rehearsal, 12).—Jackson Owen presents "Episodes."

GOLDER GREEN HIPPODROME (rehearsal, 12).—"Yoicks."

GREAT YARMOUTH HIPPODROME.—"Follow the Money" Revue.

NUNEATON HIPPODROME (rehearsal, 5).—Winstan Gordon's Star Varieties, Lane and Shaw, Robert Bernard, Miller and Phlora, The Huntings, Rene and Renard, Charley and Irene Vesty, Charles Erard, Coquelli.

PENGE EMPIRE (rehearsal, 12).—"The Hollywood Follies."

POPLAR QUEEN'S (rehearsal, 4).—Revue, "Wild Oats."

TOTTENHAM PALACE (rehearsal, 12.30).—Van Wycks, Leo and Hesketh.

WALSALL PICTURE HOUSE (rehearsal, 11).—Morris and Cowley, Rob Daymar.

WALHAM GREEN GRANVILLE (rehearsal, 12).—Revue, "Me and My Gal."

(Continued on column 4.)

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SONGS AND SINGERS.

B. Feldman & Co.

If recent examples are any criterion, the summer days are going to be bright ones in every sense of the word for concert-party folk. It will give them a real chance of getting busy on the latest Feldman winners, which, increasing in number with every passing week, are country-stormers de luxe.

Presented by Cranston and Heath at Shepherd's Bush Empire last week, "Fags" is a truly bright show, and came in for a big reception. Arthur Goddard made a fine feature of the great Feldman ballad, "Big Brother," and was applauded to the echo for his fine rendering. The charming Cigarette Girls feature "Dancin' Dan," and "Horsey" is put over in great style by the Brass Five.

Vivacious Kitty Bowers, appearing in "Creations" Co., is featuring a first-class Feldman number in "Dancin' Dan." She brought the house down at Bradford last week with this winner, which she finds admirably suited to her clever style.

Harry Lester is scoring a big hit in the famous "Hollywood Follies" with "Ha! Ha! Ha!" a number which sends the audiences into shrieks of laughter. It did when we heard it at Finsbury Park Empire last week, Harry being recalled after his rendering.

Florence Yaman had a fine feature number in "When Dixie Stars Are Playing Peek-a-Boo." There is an irresistible lilt about this charming melody, and Miss Yaman's rendering leaves everybody clamouring for more.

Edith Devonshire, the popular principal boy in Harry Willats' "Cinderella" pantomime, is featuring two Feldman winners in "Say It With a Ukulele" and "A Smile Will Go a Long, Long Way." She also combines with winsome Rosina May, principal girl, in the ever-popular duet, "From One Till Two." Peggy Lawson, as Dandini, scores a big hit with "When Will the Sun Shine for Me?" and Fred Willets has a sure winner in "I Love Kids." The clever Maxina Girls feature "California, Here I Come," with real vim.

Billy Quest, the versatile light comedian, recently introduced "From One Till Two" in the successful "Marguerite" revue, in which he plays juvenile lead. The number was an instantaneous hit.

Daisy Leon was a popular figure at Poplar Hippodrome last week, where she charmed everybody with her delightful renderings of "Lookin' Out of the Window" and "Midnight Rose."

R. T. Chinn, the popular artiste with concertinas, reports that he is working the firm's latest successes to splendid advantage. He is adding "California Here I Come," to his already fine Feldman repertoire.

Jack Mack, the well-known comedian and mimic, reports that his costume concert party, "Jingles," is doing big with several Feldman winners. "Oh How She Lied," is, in particular, a very big hit, he adds.

Genie Glenn, the dainty soprano soubrette, reports that she recently made a big hit at Blackpool with "Not Here, Not There." It is her intention to feature this number, together with "From One Till Two," in E. W. Paltreyman's revue, "Drawing the Dole," which will tour the Syndicate Halls in March.

The Press gave "Horsey" another boost when they reported the case of a man named Horsey, who was fined for failing to have a tail light on his motor-car. Motorists should follow Horsey's advice, and "keep their tails up!"

"I'm Gonna Bring a Watermelon" and "In Shadowland" are the popular intermission numbers featured by the Camberwell Palace orchestra this week.

Lawrence Wright Music Co.

New Publications (2s.).—"Ya Ha Ha."

Following on her big success as principal boy in pantomime, Miss Mollie Milne is enhancing her reputation on the halls with her fine rendering of "Sure as You're Born" and "I Wonder What's Become of Sally."

Terry's Juveniles made an emphatic success at the Palace, Camberwell, last week with "Sure as You're Born" and the favourite Radio song, "Dream Daddy."

The O'Gorman Brothers put over "Oh, How I Love My Darling" in their accustomed bright and breezy manner, and made a decided hit.

Irene Douglas, the popular soprano, writes that "Golden West" is the most successful number in her repertoire. Miss Douglas is featuring this number at all her engagements.

Messrs. Jazon & Mongomery's successful revue, "On the Panel," includes a number of the "Wright" songs, the chief being "Sahara," sung by Rhys Thomas and Elsie Ingham, and "In Between the Showers," by Albert Darnley, jun. The Jass band are also featuring the American Medley in the ballroom scene.

George Lawrence gave a splendid rendering of "Why Did You Creep Into My Heart?" at the Granville Theatre last week in the revue, "Jog Trot." In the same show Doris Drewery finds an exceptionally big winner for herself in "In Between the Showers."

C. H. Clarridge-Scott's Syncopated Trio are making a special feature at all their engagements of Horatio Nicholls' popular valse ballad, "Golden West," and other big "Wright" hits—"I Wonder What's Become of Sally," "Get Upon a Puff Puff," "Eat More Fruit," and the English, Irish, Welsh, and American medleys.

"Sahara" and "Riviera Rose," played by the brass band in "Fags" revue, were the big hits at the Shepherd's Bush Empire last week. Edward Humphreys, the popular conductor, has made a fine arrangement of these numbers.

Aeola and Viola write that their biggest successes include "Sahara," "Sure as You're Born," "Riviera Rose," "Honolulu," "Savoy Medley," and the big song sensation, "Eat More Fruit."

The Brazilian Trio find "I Wonder What's Become of Sally" and "Honolulu" two "Wright" hits.

At the Bedford this week the Jazz band in the "Side Show" revue get right away with "Sahara," "Hard-hearted Hannah," "Dream Daddy," "Pasadena," and the "American Medley." All these numbers prove enormously popular.

We have received a very enthusiastic card from the Gregorian Singers, telling us of the wonderful success they made with "Sure As You're Born" at the Grand, Clapham, last week. Also a letter from the "Regent" Band in "Cheerio" Co., stating that they are getting great applause for their rendering of the "Wright" songs, "Sure As You're Born," "I Wonder What's Become of Sally," "Sahara," etc.

A word of advice to all "Wright" artists: "Eat More Fruit."

Francis & Day.

Abundant was the feast of good things provided by the firm for the delectation of the dancers at the third annual Variety and Pantomime Ball at the Free Trade Hall, Manchester, on the night of the 4th inst. "All Alone," Irving Berlin's new masterpiece in the song-waltz line, and Ray Henderson's fine song fox-trot, "Follow the Swallow," having great receptions. The first named was sung by a lady vocalist to a microphone and magnified by four Marconi super loud speakers, the huge throng of dancers having no other musical accompaniment so far as this number was concerned, and the result being enthusiastic expressions of approval and pleasure. Other items received with equal favour included "June Night," "When Lights are Low," "It Had to be You," "Drift-wood," "Chili Bom Bom," "What'll I Do?" and "It Ain't Gonna Rain No Mo'."

De Groot and his celebrated band had the honour a few nights since of playing to their Majesties the King and Queen both "All Alone" and "What'll I Do?" at Mr. and Mrs. Kellogg's farewell party at Crewe House.

Fred Barnes was the recipient of a warm welcome at Camberwell Palace on Monday, his songs, "June Night" and "Jog Along, Jasper," being enthusiastically received.

"A New Kind of Love" is being sung by Dorothy Lena with much delightful archness in "Love and Kisses" at Hammersmith, Jack Browning likewise hitting the mark with "June Night."

At the Bedford last week "Chili Bom Bom," sung by Lee Jerome, and "When Lights are Low," sung by Elsie Haynson and J. Francis Mores, were outstanding items in "Chocolate Drops" revue.

The Trix Sisters have added "Georgia Wedding" to their repertory.

Len Clifford writes that "Chili Bom Bom" is a winner in "Parish Relief," now at the Royal, Sheffield. He sings it in conjunction with Winnie Seaman.

At the Palace, Blackpool, Wensley and Dale (Ivy and Leslie) are continuing their hit with "All Day Long" in Brennan and Reynolds's "Cinderella."

Keith Prowse.

The Rigoletto Brothers and Swanson Sisters are making a big hit at the Holborn Empire with "Any Way the Wind Blows."

Tucker is highly successful with the firm's new number, "She's Such a Nice Girl."

The Two Bobs continue to score with "Way Out West in Kansas."

At the Ardwick Empire the Brothers Walsh report: "Your 'Why Did I Kiss that Girl?' is an absolute riot here."

Madge Kennedy writes from Johannesburg: "'Any Way the Wind Blows' is my biggest number out here. I shall certainly feature this when I return in March."

Reg Bolton proves himself a producer of discernment by choosing "Lovers' Lane" for his big feature in his new production, "Ding Dong."

"Chserio" is the outstanding success in "Scotch Budget" revue.

Doris June gave a superb rendering of "Give Me My Dreams," a new ballad by Jack Thompson, in "Stepping Stones" revue this week at the Empire, Woolwich. Another talented artist scoring with this song is Nan Beaumont in the Brothers Hanaway panto., "Dick Whittington."

Frank Hughes and Helen Sonnex, in "Flickers and Flashes" revue, write: "We produced 'Just For a While' (duet) last week, and the number was received with tremendous applause. It is now the outstanding hit of the production."

Leo Bliss, producer of "Fizz" revue, reports: "We are working with wonderful success four of your numbers—'Teach Me' (duet), by Bob Beatty and Pauline Wignall; 'I'm a Long, Long Way from Home,' Elsie Maie and chorus; 'Bells of the Sea,' Scott Bissett; and 'Why Did I Kiss that Girl?' Pauline Wignall."

The success and popularity of "Bells of the Sea" shows no sign of abating. Bryn Gwyn continues to score with the number in the Stratford panto., "Dick Whittington," and will broadcast this great sea song from 2LO on Saturday, February 14.

Other songs in demand include: "Just Like a Beautiful Story," "Rock-a-bye My Baby," "Oh, Eva," "In the Evening," "Half a Moon," "Patsy," "That's My Girl," "Hoodoo Man," and "Dear One."

Artists are invited to send 1s. 6d. (with professional card) for a selection of our new numbers.

A. J. Stasny Music Co., Ltd.

"Bye, Bye, Baby," is successfully featured by the Savoy Bands, Jack Hylton, Jack Howard's Olympia Dance Band, and the London Band (conducted by Mr. Emlyn Thomas), and is a great favourite with all the leading dance bands, as it is an excellent fox-trot which always comes in for a big reception.

"Tessie, Stop Teasin' Me," written by Brooke Johns, is an enormous new American success. The O'Gorman Brothers are introducing this number into their act. It is also being featured by Ennis Parkes and Tim O'Connor, with the Metro-Gnomes Band, with big success. This number is being taken up by numerous artists and looks like being a big winner.

Our topical comedy hit, "How Do You Do?" is also being featured by a number of leading artists, and is an ideal number for revue and cabaret. Our ever-popular ballad, "Call Me Back, Pal of Mine," was an outstanding success at Chiswick Empire last week when featured by Ed. Lang's Gotham Quartette. Two new ballad numbers now ready are "Sweetest Little Rose in Tennessee" and "When All the World Forgets You."

Other numbers which are rapidly growing in popularity are "Heart-broken Rose," "By and By the Sun Will Shine," and "In the Town Where I was Born."

(For continuation of "Songs and Singers" see page 17.)

(Continued from column 2.)

BATH PALACE. — "Snatches" Revue.

KINGSTON EMPIRE (rehearsal, 12.45).—Messrs. W. Foster Horsfield and Ivan Campbell present "The Co-Optimists." "A" Company.

ALDERSHOT HIPPODROME (rehearsal, 1).—Messrs. Beecham's Co. present "Creations."

SHOREDITCH LONDON.—Mr. Talbot O'Farrell, Melt and Bray, Vern and Castle, Morimura and Partner, Bros. Williams, Bruce Macloud, Martin Breedis, The Bromlos, Dot and Dash, Russell Owen and Elsie Saunders.

EXETER HIPPODROME. — 10 Loonies, Geo. Prince, Joyce and Jeffries, Fred Moore, Ethel Bull, Gerlando and Macwawers.

BLOOMSBURY CINEMA. — Frank Dunlop and Partner.

ST. JAMES'S CINEMA.—Miss Ina Hill.

NORTHAMPTON NEW (rehearsal, 12).—"Merrie England" (Amateurs).

KEIGHLEY HIPPODROME (rehearsal, 12).—"Over the Hill."

GLASGOW PAVILION.—Playgoers' Syndicate present "Tom, Tom the Piper's Son."

BELFAST EMPIRE (rehearsal, 12.30).—"Marguerite."

FROM AMERICA,
DICK HENDERSON
RECALLS A HAPPY WEEK AT
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LONDON ROAD,
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NO CONNECTION WITH ANY OTHER ESTABLISHMENT OF SIMILAR NAME.
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HARRISBURG, PA. Jan. 17th, 1925.

My dear Mr. Hanson,
Just cannot resist writing you a line from America to tell you how pleased I am that you are getting so many nice people in the profession. I look back with great pleasure to my stay at your Hotel. One of my first weeks when I return to England is Leicester when I hope to have the pleasure of staying with you again. You will be pleased to know that I have made a big success over here.
Kindest regards,
Yours sincerely,
Dick Henderson

THE POPULAR RENDEZVOUS OF THE PROFESSION.
SPECIAL INCLUSIVE TERMS FOR YOU: £3 3s. WEEKLY.
Reduction for two or more sharing room. Central Heating. Constant supply Hot Water. No Extras. Resident Proprietor, F. HANSON.

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Presents:
WE THREE
SUSIE BELMORE
VERA VERE
DOROTHY BELMORE
AND
FREDERICK LORD
TEDDY FRANCIS
PELL MELL GIRLS
AND
REG. BOLTON
"DING-DONG"
Book by MACKENZIE LEE

Owing to ENORMOUS SUCCESS
IN SOUTH AFRICA OF
SCOTT SANDERS
ENGAGEMENT EXTENDED and FEBRUARY 11th
SAILING TO AUSTRALIA
POSTPONED INDEFINITELY.
HAVING A REALLY WONDERFUL TIME.
ALL COMS. REEVES & LAMPORT

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

ALADDIN (HOLMSHAW AND JOEL).—Feb. 16, Palace, Jacksdale.
ALADDIN (HOLMSHAW AND JOEL).—Feb. 16, Olympia, Coalville; 23, Palace, Pinxton.
ANDERSON, J. GRANT, REP. CO.—Little Hulton Playhouse, Bolton (season).
ARCHIE.—Feb. 16, T.R., Newcastle-on-Tyne; 23, T.R., Nottingham.
BABES IN THE WOOD (SLACK).—Feb. 9, Palace, Tonbridge.
BALKAN PRINCESS. — Feb. 16, Empire, Middlesbrough; 23, Stirling.
BAYNTON, HENRY.—Feb. 16, Southport; 23, Dewsbury.
BELLA DONNA.—Feb. 16, Grand, Hull; 23, Empire, Sunderland.
BELLE OF NEW YORK.—Feb. 16, Penrith (3), Whitehaven (3); 23, H. Stockton.
BENSON, SIR FRANK.—Feb. 16, King's, Hammersmith; 23, Borough, Stratford.
BETTY.—Feb. 16, Kilmarnock; 23, South Shields.
BLUEBEARD'S EIGHTH WIFE (RED).—Feb. 16, T.R., Hyde; 23, Grand, Luton.
BLUEBEARD'S EIGHTH WIFE (BLUE).—Feb. 16, Lyceum, Ipswich; 23, T.R., Bury St. Edmunds (3), Regent, March (3).
BLUE BIRD.—Feb. 16, Grand, Southampton; 23, Princes, Bristol.
BOY BLUE (STANTO).—Feb. 9, Hippo., Ellesmere Port.
BOODLE.—Feb. 16, Grand, Hull; 23, Prince's, Manchester.
BRITISH NATIONAL OPERA.—Feb. 16 and 23, Olympia, Liverpool.
BROADHEAD DRAMATIC CO.—Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
BROADWAY JONES.—Feb. 16, Wood Green; 23, Chiswick.
BUCKLEY, FRANK, REP.—Feb. 16 and 23, Prince's, Church Gresley.
BUNTY PULLS THE STRINGS (NO. 1).—Feb. 16, H.M., Walsall; 23, T.R., Newcastle-on-Tyne.
CABARET GIRL.—Feb. 16, Alhambra, Barnsley.
CAMPBELL, MRS. PATRICK.—Feb. 16, W.G., New Brighton; 23, Eden, Bishop Auckland.
CARL ROSA OPERA CO.—Feb. 16, Opera H., Leicester, and T.R., York.
CAT AND THE CANARY.—Feb. 9, New, Crewe.
CATHERINE.—Feb. 16, T.R., Huddersfield; 23, Alhambra, Barnsley.
CHARLEY'S AUNT.—Feb. 16, Lyceum, Sheffield; 23, W.G., Blackpool.
CHU CHIN CHOW.—Feb. 16, Palace, Leicester; 23, Empire, Wood Green.
CINDERELLA (BRENNAN AND REYNOLDS). — Feb. 9, Palace, Blackpool.
CINDERELLA (GEORGE MORGAN).—Feb. 16, Empire, Goldthorpe; 23, Alex., Pontefract.
CINDERELLA (WILLATS).—Feb. 16, Palace, Ebbw Vale; 23, Regent, Longton.
DAME TROT.—Feb. 16, Hippo., Hulme
DEANE, HAMILTON.—Feb. 16, Shakespeare, Liverpool; 23, T.R., Portsmouth.
DENVILLE (ALFRED) REPERTOIRE COS.—Gran., Gravesend; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Hip., Margate.
DOBELL, W. L.—Feb. 16, T.H., Claremorris (2), T.H., Swinford (3).
DORAN, CHAS. CO.—Feb. 16, O.H., Cork; 23, Gaiety, Dublin.
D'OYLY CARTE OPERA CO.—Feb. 16, Grand, Oldham; 23, T.R., Bolton.
D'OYLY CARTE OPERA CO. (REPERTORY).—Feb. 16 and 23, New, Oxford.
DUNSTAN, EDWARD.—O.H., Burnley (season).
FARMER'S WIFE.—Feb. 16, New, Cambridge; 23, O.H., Northampton.
FARMER'S WIFE (ALDERSON AND PAYNE SEDDON).—Feb. 9, O.H., Coventry.
FATAL WEDDING.—Feb. 16, Palace, Maidstone; 23, Palace, Bedlington.
FORBES-ROBERTSON, FRANK. — Feb. 16, Hippo., Wrexham; 23, Royalty, Chester.
FRASQUITA.—Feb. 16, Prince's, Manchester; 23, Lyceum, Sheffield.
GODWIN HALLETT OPERA CO.—Feb. 23, T.R., Leamington.
GOODY TWO SHOES (DON).—Feb. 16, Col., Oldham.
GOODY TWO SHOES (OSMOND).—Feb. 9, Palace, Warrington.
GREEN GODDESS.—Feb. 16, T.R., Grantham; 23, Gaiety, Hastings.
HAVOC.—Feb. 16, Grand, Derby; 23, O.H., Leicester.
IMPERIAL OPERA.—Feb. 16, Tivoli, Barrow; 23, Grand, Lancaster.
INTERRUPTED HONEYMOON. — Feb. 16, West Pier, Brighton; 23, T.R., Great Yarmouth.
IN THE NEXT ROOM.—Feb. 16, Palace, Burnley; 23, Palace, Halifax.
IRENE.—Feb. 9, Hippo., Ilford.
IT PAYS TO ADVERTISE.—Feb. 16, Artillery, Woolwich; 23, Wimbledon.
JACK AND JILL (CECIL).—Feb. 9, Lyric, Dinnington.
JACK AND JILL (FORDE).—Feb. 9, Empire, Leeds.
JACK AND THE BEANSTALK (SUTTON).—Feb. 9, Hippo., Stockton.
JOAN ALL ALONE.—Feb. 16, Empire, Edinburgh.
JUST A KING.—Feb. 9, D.P., Eastbourne.
KATINKA.—Feb. 16, T.R., Hanley; 23, Palace, Burnley.
LADY OF THE ROSE.—Feb. 16, Court, Liverpool; 23, Grand, Leeds.
LAST WALTZ.—Feb. 16, T.R., St. Helens; 23, O.H., Southport.
LILAC TIME.—Feb. 16, Theatre, Wimbledon; 23, King's, Hammersmith.
LILIES OF THE FIELD.—Feb. 16, Grand, Luton.
LITTLE BO-PEEP (KIDDIE).—Feb. 9, O.H., Harrogate.
LOVE MATCH.—Feb. 16, Hippo., Bristol; 23, Hippo., Devonport.
MACDONA REP.—Feb. 9, Palace, Chelsea.
MACKEY, CHALMERS. — Feb. 16, Royalty, Barrow-in-Furness; 23, Court, Warrington.
MADAME POMPADOUR.—Feb. 16, Eden, Bishop Auckland; 23, Hippo., Keighley.
MADAME POMPADOUR.—Feb. 16, T.R., Ashton-under-Lyne; 23, Empire, Preston.
MAID OF THE MOUNTAINS.—Feb. 16, Grand, Wolverhampton; 23, Alhambra, Bradford.
MAN WHO CAME BACK.—Feb. 16, T.R., Rochdale; 23, Hippo., Richmond.
MARSH, ALEXANDER.—Feb. 9, Royal, Exeter.
MARTIN HARVEY, SIR JOHN.—Feb. 16, O.H., Blackpool; 23, Royal, Huddersfield.
MAURICE, IVY, REP.—Feb. 9, T.R., Great Yarmouth.
MAXIM REPERTORY. — Feb. 9, Cinema, Lydney.
MAXIM REP.—Feb. 9, Cinema, Lydbrook.
MELODY BOX.—Feb. 16, Hippo., Portsmouth; 23, Hippo., Brighton.
MERRY WIDOW (GRAVES).—Feb. 16, Empire, Sunderland; 23, Grand, Blackpool.
MERRY WIDOW.—Feb. 16, T.R., Bournemouth; 23, Grand, Southampton.
[illegible]ALS.—Feb. 16, Pavilion, Rus[illegible]holme; 23, Kidderminster.
MOTHER GOOSE (SLACK).—Feb. 9, Royal, Barnstaple.
MOTHER HUBBARD (DE LACEY).—Feb. 9, Hippo., Hulme.
MR. MANHATTAN.—Feb. 16, Empire, Newport.
MR. TICKLE, M.P.—Feb. 16, Hippo., Derby; 23, Empire, Nottingham.
NEILSON, HAROLD.—Feb. 9, T.R., Exeter.
NERVOUS WRECK.—Feb. 16, T.R., Brighton; 23, Palace, Westcliff.
NO MAN'S LAND.—Feb. 16, P.O.W., Grimsby.
NOTHING BUT THE TRUTH.—Feb. 16, Col., Wallasey; 23, Hippo., Darlington.
O'MARA OPERA CO.—Feb. 16, Grand, Mansfield; 23, Palace, Newark, and Retford.
OUR BETTERS.—Feb. 23, P.O.W., Grimsby.
OUTWARD BOUND.—Feb. 9, Alhambra, Glasgow.
OVER THE HILL.—Feb. 9, O.H., Scarborough.
PEG O' MY HEART.—Feb. 16, Gaiety, Hastings; 23, D.P., Eastbourne.
PETER PAN.—Feb. 16, T.R., Glasgow; 23, Lyceum, Edinburgh.
POPPY.—Feb. 16, Alhambra, Glasgow; 23, King's, Edinburgh.
RAT, THE.—Feb. 23, New, Crewe.
RAY AND MAYNE.—Stock Season, Grand, Stockton.
RAYNOR REP.—Feb. 16 and 23, T.R., Aston (Season).
RAYNOR REPERTORY.—Feb. 16 and 23, O.H., Tunbridge Wells (Season).
RED RIDING HOOD (WILLIAMS AND BEANLAND). — Feb. 9, Hippo., Rotherham.
RICHARD LOVELACE. — Feb. 16, Harrogate (3), Scarborough (3); 23, W.G., New Brighton.
RISING GENERATION (MIRRIELEES).—Feb. 16, D.P., Eastbourne; 23, T.R., Bournemouth.
RIP VAN WINKLE.—Feb. 9., O.H., Dunfermline.
ROBIN HOOD (SWIFT).—Feb. 16, Hippo., Queen's Pk., Manchester.
ROBINSON CRUSOE (LEES).—Feb. 9, Hippo., Hamilton.
ROBINSON CRUSOE (ROSS).—Feb. 9, Pavilion, Liverpool.
SALLY.—Feb. 16, T.R. Swansea; 23, O.H., Newport.
SEA URCHIN. — Feb. 16, Gaiety, Dublin; 23, O.H., Cork.
SIMPLE SIMON'S BABY.—Feb. 16, Grand, Plymouth; 23, Grand, Luton.
SO THIS IS LONDON. — Feb. 16, Theatre, Brixton.
SPORT OF KINGS.—Feb. 16, Royal, Bolton; 23, Royal, Rochdale.
STOP FLIRTING (ALFRED BUTT).—Feb. 16, Lyceum, Newport; 23, Grand, Swansea.
STREET SINGER.—Feb. 9, T.R., York.
TERRY, FRED, AND JULIA NIELSON.—Feb. 16, T.R., Worcester (3), T.R., Leamington (3); 23, T.R., Hanley.
TILLY.—Feb. 9, Empire, Shepherd's Bush.
TONI.—Feb. 16, O.H., Wakefield; 23, Empire, Gateshead.
TONS OF MONEY (BLUE).—Feb. 23, Wolverhampton.
TONS OF MONEY (WHITE).—Feb. 16, Chesterfield (3), Loughborough (3); 23, Rugby.
VENNER REP.—Feb. 16 and on, T.R., Castleford (season).
WAY OF AN EAGLE.—Feb. 16, O.H., Cheltenham; 23, New T., Port Talbot.
WHEN KNIGHTS WERE BOLD.—Feb. 9, Royal, Guildford.
WHIRLED INTO HAPPINESS.—Feb. 16, Lyceum, Dumfries (3), O.H., Workington (3); 23, H.M., Carlisle.
WHITE CARGO (NORTH).—Feb. 16, Royalty, Chester; 23, Prince's, Manchester.
WHITE CARGO (SOUTH).—Feb. 16, T.R., Chatham; 23, New, Cambridge.
WISHING WELL.—Feb. 16, New, Cardiff; 23, P.O.W., Birmingham.
WORKING GIRL.—Feb. 9, King's, Southsea.
YOUNG PERSON IN PINK.—Feb. 16, H.M., Aberdeen; 23, Pavilion, Glasgow.

REVUES.

AERIAL FLASHES.—Feb. 16, Grand, Walsall; 23, Hippo., Eastbourne.
ALL IN FAVOUR.—Feb. 23, T.R., Darlington.
ALL VIM.—Feb. 16, Alhambra, Shotton; 23, T.R., Whitehaven.
APRIL SHOWERS.—Feb. 9, Royal, Bury.
BARNSTORMERS.—Feb. 9, Grand, Hanley.
BRIGHTER LONDON. — Feb. 9, Empire, Sunderland.
CABARET CALLING.—Feb. 9, Hippo., Norwich.
CASEY'S COURT.—Feb. 16, Empire, Islington; 23, South London Palace.
CHEERIO.—Feb. 9, Palace, Bath.
CONTRASTS.—Feb. 16, T.R., Blyth; 23, Boro', Wallsend.
CRASH.—Feb. 9, Empire, York.
CREATIONS.—Feb. 16, Hippo, Aldershot; 23, Col., Portsmouth.
DAINTY DISHES.—Feb. 9, Olympia, Coalville.
DAUBS AND DIMPLES.—Feb. 16, Hippo., Altrincham; 23, Palace, Rawtenstall.
EVENTS.—Feb. 16, Dundee; 23, Glasgow.
FAGS.—Feb. 9, Empire, Chatham.
FLICKERS AND FLASHES.—Feb. 16, Col., Portsmouth.
FLIRTS AND SKIRTS.—Feb. 9, Hippo., Newcastle.
FOLLOW THE MONEY.—Feb. 16, Hippo., Norwich; 23, Hippo., Ipswich.
FORBIDDEN FRUIT. — Feb. 16, Empire, Rotherham; 23, Grand, Doncaster.
FRED KARNO'S FOLLIES.—Feb. 23, Tivoli, Barrow.
FUN ON AN OCEAN LINER.—Feb. 16, Theatre, Londonderry; 23, Belfast.
FUN ON A STOCKADE.—Feb. 9, Royal, W. Bromwich.
GADGETS.—Feb. 16, Empire, Newcastle; 23, Empire, Edinburgh.
GINGER.—Feb. 16, Empress, Brixton; 23, Empire, Finsbury Park.
GOING UP.—Feb. 16, Empire, Bristol; 23, Blackburn.
GOLDEN WEST.—Feb. 16, Hippo., Birmingham; 23, Empire, Newcastle
GRUMBLES.—Feb. 16, Lowestoft; 23, Yarmouth.
HAPPY.—Feb. 9, Hippo., Eastbourne.
HAPPY DAYS.—Feb. 16, Col., Cheltenham; 23, T.H., Merthyr Tydfil.
HAPPY HOURS.—Feb. 16, Hippo., Southampton; 23, Hippo., Portsmouth.
HAZARDS.—Feb. 9, Palace, Ramsgate.
HOLLYWOOD FOLLIES.—Feb. 16, Empire, Penge; 23, Hippo., Ilford.
HONEYMOON GIRL.—Feb. 9, Empire, Edinburgh.
HOP SCOTCH.—Feb. 9, Royal, Edinburgh.
HOP SCOTCH.—Feb. 23, T.R., Sunderland.
HULLO, CHUCKLES.—Feb. 9, King's, Newcastle-under-Lyne.
IDEAS.—Feb. 16, Leeds; 23, Oldham.
JAZZLAND.—Feb. 9, Granville, Walham Green.
JOG TROT.—Feb. 23, Col., Oldham.
LAUGH[illegible] AND FRILLS.—Feb. 16, Palace, Bedworth; 23, Marina, Lowestoft.
LEAP YEAR.—Feb. 9, Palace, Manchester.
LONDON CALLING.—Feb. 9, P.G., Folkestone.
LONDON TO NEW YORK.—Feb. 16, Empire, W. Bromwich; 23, T.R., Oldham.
LOOKING GLASS, THE.—Feb. 9, Hippo., Southend.
LOVE AND KISSES.—Feb. 16, Palace, Camberwell; 23, Hippo, Poplar.
LOVE AND LAUGHTER.—Feb. 16, Empire, Swindon; 23, Darlington.
LUCKY 13.—Feb. 16, Palace, Southampton; 23, Hippo., Norwich.
MARGUERITE.—Feb. 9, Paisley.
ME AND MY GAL.—Feb. 9, Palace, East Ham.
MELODY BOX.—Feb. 16, Hippo., Portsmouth; 23, Hippo., Brighton.
MISS 1925.—Feb. 9, Empire, Swansea.
NINE O'CLOCK REVUE.—Feb. 16, Liverpool; 23, Hippo., Newcastle.
OCEANS OF JOY.—Feb. 16, Argyle, Birkenhead; 23, Hippo., Preston.
O.K.—Feb. 9, Regent, Bradford.
ON THE DOLE.—Feb. 16, Hippo., Boscombe; 23, Empire, Hackney.
OUR LIZ (NO. 1).—Feb. 16, Empire, Swansea; 23, Empire, Cardiff.
PARADISE ALLEY.—Feb. 16, Wallsend; 23, Palace, Bordesley.
PARISH RELIEF.—Feb. 16, Palace, South London; 23, Hippo., Aldershot.
PEEPS INTO 1925.—Feb. 9, Queen's, Poplar.
PEGTOPS.—Feb. 16, P., Halifax; 23, P., Huddersfield.
PEPPER-BOX.—Feb. 16, Grand, Birmingham; 23, Empire, New Cross.
PINS AND NEEDLES.—Feb. 16, Woolwich; 23, Stoke Newington.
PLEDGES.—Feb. 16, Empire, South Shields; 23, West Hartlepool.
PRANKS.—Feb. 16, Empire, Burnley; 23, Empire, York.
PUPPETS.—Feb. 16, Palace, Walthamstow; 23, Palace, East Ham.
RACK AND RUIN.—Feb. 9, Hippo., Coventry.
RADIOS.—Feb. 16, Stockton; 23, Halifax.
RATTLES.—Feb. 2, Queen's, Poplar.
REAL STUFF.—Feb. 16, Royal, Leigh; 23, Queen's Park, Manchester.
RED HOT.—Feb. 9, Tivoli, Barrow.
RING IN.—Feb. 9, Plymouth.
SCOTCH BROTH.—Feb. 16, Rotunda, Liverpool; 23, Bedford, Camden Town.
SCOTCH BUDGET.—Feb. 16, Carnegie Hall, Workington; 23, Globe, Consett.
SERVED HOT.—Feb. 16, T.R., West Stanley; 23, T.R., North Shields.
SHAVINGS.—Feb. 16, Palace, Carlisle; 23, Grand, Walton.
SIDE SHOW.—Feb. 9, Bedford, Camden Town.
SIGN ON.—Feb. 16, Alex., Hull; 23, Empire, Croydon.
SITUATIONS. — Feb. 16, Hippo., Ipswich; 23, T.R., Worthing.
SNACKS.—Feb. 23, Met., Manchester.
SNAPPY.—Feb. 9, Royal, Sunderland.
SOME COCKTAIL.—Feb. 9, Royal, Oldham.
STUNTS OF 1925.—Feb. 9, Empire, W. Bromwich.
TEN TO ONE ON.—Feb. 16, Empress, Brixton; 23, Palace, Walthamstow.
THERE YOU ARE, THEN.—Feb. 9, Hippo., Ipswich.
TONICS.—Feb. 9, Palace, Watford.
TOUCH AND GO.—Feb. 23, Queen's, Farnworth.
TRIP TO PARIS.—Feb. 16, Met., Manchester; 23, Pavilion, Southport.
TRUMPS.—Feb. 16, Palace, Chester-le-Street; 23, Victoria, Dundee.
'ULLO!—Feb. 16, Chiswick; 23, Hippo., Liverpool.
VISIONS.—Feb. 16, Poplar; 23, Derby.
WAKE UP.—Feb. 16, Hippo., Rochdale; 23, Palace, Grimsby.
WEEK'S PLEASURE.—Feb. 9, Palace, Oldham.
WET AND DRY.—Feb. 16, Palace, Huddersfield; 23, Pavilion, Northwich.
WHAT HO!—Feb. 9, Tivoli, Aberdeen.
WONDERS.—Feb. 9, Hippo., Liverpool.
ZIP.—Feb. 16, Hippo., Balham; 23, Empire, Islington.

"THE ERA" LETTER BOX.

A stamped addressed Envelope must be enclosed with application for each Letter. No circulars or parcels admitted to this List. No addition or omission can be made in this List after 12 noon Wednesday. Whilst exercising all necessary care, we do not hold ourselves responsible for any loss sustained in connection with "The Era" Letter Box.

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Beaumont, Miss Gertrude
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Bishop, Miss Clara
Bishop, Miss Dolly
Bloka, Mr. Sheridan
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Brissen, Mr. Carl
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Craven, Mr. F. A.
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THE CHISWICK EMPIRE
Rehearsal at 12 noon for—
Jack Wynne & Co., Harry Thurston, Ethel Hook, Bros. Walsh, Rudinoff

WOOD GREEN EMPIRE
Rehearsal at 12 noon for—
"Broadway Jones"

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
"Chocolate Drops"

BRISTOL HIPPODROME
Rehearsal at 12-30 p.m. for—
"The Love Match."

BEDMINSTER HIPPO.
Pictures and Varieties.

LEICESTER PALACE
Rehearsal at 12 noon for—
"Chu Chin Chow."

ARDWICK GREEN EMPIRE
Rehearsal at 12-30 p.m. for—
"Mam'selle Kiki."

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
Harry Gunn, Marimba Band, The Jovers, Henriette de Sorris, George Lashwood.

And in association with the above—

THE ALHAMBRA, LONDON, W.C.

Rehearsal at 10 a.m. for—
G. H. Elliott, Willy Picardy, Victoria Carmen, Jackson's Dancers, Edith Faulknor.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All sketches played at the above theatre must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres, except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood-Wind and Brass Conductor. (Harp and Organ if required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required please state so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this, and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.

ARTISTS' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

THE LONDON SYNDICATE COMPANIES

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Monday, February 16, 1925.

LONDON PAVILION.
Pola Negri in "FORBIDDEN PARADISE" FILM.

REGENT THEATRE.
Sybil Thorndike presents "SAINT JOAN."

BRIXTON EMPRESS.
Rehearsal at 12 noon for—
Clara Coverdale to present "10 to 1 on."

WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
Robert Hale and Tom Reynolds to present "PUPPETS."

METROPOLITAN THEATRE.
Rehearsal at 12 noon for—
Moss Empires' Ltd. to present "GINGER."

OXFORD THEATRE.
A. Keeper, Ltd., to present "THE MONKEY HOUSE."

SOUTH LONDON.
Rehearsal at 12 noon for—
Imperial Productions to present "PAR RELIEF."

EAST HAM PALACE.
Rehearsal at 12 noon for—
Jack Hylton and his famous Band and Variety Company as booked.

WATFORD PALACE.
Rehearsal at 2-30 p.m. for—
Sir Alfred Butt and Moreton and Heath to present "STOP FLIRTING."

WATFORD SUPER CINEMA.
Mon., Tues., and Wed., February 16, 17, and 18—"The Last of the Duanes," featuring Tom Mix. "On the Stroke of 12" 3 days, com. Feb. 19. "Our Leading Citizen," featuring Thos. Meighan. "The Stranger," "Felix the Cat," etc.

CHELSEA PALACE.
Rehearsal 12 noon. (Once Nightly).
Charles Macdona to present MACDONA PLAYERS in BERNARD SHAW REPERTORY.

The above are communicated for information without prejudice

AGENTS INVITED TO SEE NEW REVISED ACT

LEWIS DAVENPORT

THE BEWILDERIST
Presenting a Series of Bewildering Novelties
Week Feb. 9 - LONDON COLISEUM (Third Return)
VACANT, FEB. 16 (London Only)
New Production, The Cross Word Puzzle Illusion and NIPPY

SONGS AND SINGERS.

Worton David, Ltd.

All the numbers from the house of Messrs. Worton David are proving without exception absolute winners, and are being featured with big success by all artists and orchestras alike. That entertaining double, Burr and Hope, are featuring with great success the ballad, "The Wonder of Your Eyes," at all their engagements. Miss Rosie Gaston, comedienne, achieved a great success with the following numbers, "He Played the Wedding March" and "The Plain Jane of the Family," at the Scala Theatre, Cologne, Germany, when topping the bill there.

Norman Carrol has included in his act "I Kiss Her In the Morning," and the number has proved an instantaneous success at all his engagements. The hits of the "Aladdin" pantomime touring Blackpool, Bradford, and Oldham, were "How's Your Poor Old Feet?" as rendered by Miss Ima Lorimer; "Sleepy Zuyder Zee," featured by Mr. Gene Fields; and "Only An Old Rough Diamond," sung by Mr. Stuart Watson. Miss May Stevens still continues to score heavily with "The Plain Jane of the Family" and "He Played the Wedding March," and has recently included in her repertoire another of the firm's numbers, entitled "Just a Little Love." That popular duo, Southwood and Pink Lady, are still doing big with the popular number, "Why Did You Call Me Wonderful One?" which they are featuring at all their engagements.

The following well-known bands, Emlyn Thomas and the London Band, Ramon Newton and the Savoy Havana Band, continue to do big things with several numbers from the firm's catalogue, including "Why Did You Call Me Wonderful One?" "I Can't Help Loving That Girl," and several others. That popular conductor, Mr. Sidney Kaplin, of the London Music Hall, Shoreditch, has also been doing big with several of the firm's numbers, including "Why Did You Call Me Wonderful One?" and "I Can't Help Loving That Girl."

That popular light comedian, Bond Rowell, is making a big success with "I Can't Help Loving That Girl" on the L.T.V.; and Herbert Darnley, Junr., is doing big with the same number in the revue, "On the Panel." That clever Yorkshire Rustic, Mr. Jack Lane, is doing splendidly with the topical number of the moment, "Cross Words" (I Love You), and the popular fox-trot ballad, "Why Did You Call Me Wonderful One?" at all his engagements. The Pasadenians Band, playing at the Finchley Casino, are working to big applause several of the firm's numbers.

We strongly urge all artists who have not yet paid us a visit to our offices to do so immediately, and hear the excellent numbers we have for concert party and production.

Lareine & Co., Ltd.

The sensational success of "The Ogo-Pogo" seems never-ending. Day by day this comedy fox-trot grows more and more in popularity, both with artistes and their audiences alike.

At the Palace Theatre Davy Burnaby continues to delight everyone by his remarkably clever handling of "The Ogo-Pogo."

Debroy Somers and the Savoy Orpheans, Jack Hylton and his famous band, Ramon Newton the Savoy Havana, and hundreds of other bands all over the country, make a special feature nightly of "The Ogo-Pogo."

Amongst the new numbers just recently issued by the firm are the following:—"Heartbroken" (song fox-trot), "Ev'ry Little While" (waltz), "Poppy" (fox-trot ballad), and "Japanese Bluebird" (Oriental fox-trot); whilst the big follow-up comedy fox-trot to "The Ogo-Pogo" is just issued, entitled "Drink More Beer"!! This number, although just issued, is well on its way towards the "goal" of popularity. Every comedy artiste should include this enormous hit in his or her repertoire, and, in doing so, will be sure of handling the biggest comedy hit of the season.

Cecil Lennox & Co.

"What's Wrong with Fish?" (Eat more Fish) is proving a very big winner with the firm and is being taken up by the artists, both variety and revue. It is also being made a big feature of by Jimmie Clark and his orchestra at the Coventry Street Corner House. The author-composers have added a further seven verses, and this song is being taken up by the fish industry.

We have just received a wire from Will Hay at Edinburgh. He says he is making a big success of "Dear Matilda."

The firm have many excellent numbers in the press for the concert party season, including many comedy chorus songs, fox-trots, one-steps, etc.

ORCHESTRAL NOTES.

B. FELDMAN AND CO.

Mr. Tom Anderson, who is the popular vocal-violinist at a well-known Edinburgh cinema, recently made a feature of "Go 'Long Mule," and the results proved what a really big hit this Feldman number is.

Mr. R. Fulton Steele, who is in command of Scotland's "third largest orchestra," reports that our new valse, "In Shadowland," "went big" with his orchestra recently. Many musical directors are finding that this number is a certain winner.

Mr. Hugh Deacon, musical director of the Palace Theatre, Salisbury, reports that when he recently featured "After the Storm" as an intermission number, it was a "hit at every performance." It never fails to bring a storm of applause.

Mr. Albert Braca, who is deputy leader in the popular Grattan-Kelly Orchestra at La Scala Opera House Ballroom, Dublin, congratulates us on our excellent numbers—"and especially your superb orchestrations, which make the numbers so interesting to the players." He adds: "Your monthly parcel is always eagerly awaited by us." He also thanks us for the inclusion of the "G" banjo parts in our orchestrations, this banjo being much more popular than the tenor. This orchestra, by the way, has the reputation of being the first to introduce all the latest hits to Dublin.

Cosmo Artists' Club.

A new dance club, with special facilities for members of the theatrical profession, has been opened in Wardour-street. Known as the Cosmo Artists' Club, this new rendezvous is essentially Bohemian in character, and a special feature is the dinner for members of the profession, served between 6 and 7.30, at the price of 2s. Another concession to the stage is the modest annual subscription of £1.

M.H.A.R.A.

The 91st meeting of the Management Committee of the Music Hall Artistes' Railway Association was held on Wednesday, February 4, when the following members were present: Messrs. George D'Albert (chairman of the committee), who presided, Monte Bayly (hon. treasurer), Cecil Morley, Stanley J. Damerell, Alf Herald, George French, and C. Douglas Stuart (secretary). The minutes of the last meeting were read and confirmed. Mr. McCarthy submitted the weekly financial statement, which was passed as read. Two cheques were ordered to be drawn, and the meeting terminated.

"Eat More Fruit"

"Eat More Fruit"
The "war cry" of Smithfield, Billingsgate, and Covent Garden.

MUSIC HALL CARDS.

MISS DAISY JAMES,
Everybody's Favourite.
This Week: EMPIRE, GLASGOW.
Feb. 16: EMPIRE, EDINBORO'.
Coms., 65, Sudbourne-rd., Brixton-hill, S.W. 'Phone: 2115 Brixton.

VARIETY ARTISTES' BENEVOLENT FUND & INSTITUTION:

WEEKLY REPORT.—Cost of maintenance of Ben. Institution, about £53; number of old artistes residing there, 43 (ladies 11, men 32); amount of weekly pensions, £56 9s. 3d.; number of pensioners, 96; amount of grants, loans, fares, etc., £6 2s. 6d.

FROM THE PROVINCES.

(Continued from page 9.)

mensely; Queenie Forbes is a vivacious entertainer with fine vocal abilities. Harry Hanson and Jubb and Jerome acquit themselves with credit; and a word of praise is due to the Eight Novelty Girls for their clever work. "Casto" is staged at the Queen's by Herbert Mansfield's Repertory Company, an excellent performance, adding to the long list of successes. The Princess's bill includes Dan and Clifton in their smart dancing act. Gloria Swanson in "A Society Scandal" is the attraction at La Scala. "Zeebrugge" is at the Kinnaird, with the band of the Royal Naval Volunteer Reserve; and "Moon of Israel" is retained at the Palace.

At the Crown, ECCLES, the Broadhead Players give a fine rendering of "Within the Law." Charles Brandon as Edward Gilder, Philip Vallentine as Jim Garson, and Winifred Wayne as Margaret Taylor are all much appreciated. The other members of the company all play their parts well.

At the Lyceum, EDINBURGH, the George Edwardes' Daly's Theatre Company make their reappearance in "Madame Pompadour." The personnel of the company is practically unchanged since their last visit. Miss Edith Cecil remains a charming and distinguished representative of the name part, and Mr. Wilfred Temple is a manly René, and sings with his usual taste. The humour of Mr. Walter Passmore as Calicot, and the admirable support of Miss Maisie Bell, Miss Peg Desmond, Mr. Tom A. Shale, and Mr. Cecil Clayton, combine to render the presentation of the musical play a distinct success. The Scottish comedy revue, "Hop Scotch," by the Mackie Productions Syndicate, is at the Royal. In this piece the burden of the work falls upon Carr and Finch, Oliver Mack, and Mr. Jack D. Andrew, a young actor possessing a pleasant light comedy style and a sympathetic method of singing, and Desmond and Dene, Miss Violet May and the Eight College Girls contribute exhilarating turns. The pantomime, "Cinderella," closes its prosperous run at the King's to-night (Saturday). Mr. George Carney and Company are at the Empire in "The Honeymoon Girl," a delightful entertainment which is crowding the house twice nightly. Mr. Carney is in his best vein, and his droll acting keeps the audiences in high humour. Miss Barbara Babington plays the title rôle, to which she brings grace of action and beauty of voice. A charming recruit to the company is a young actress, Miss Louie Brooks, a most attractive personality and an educated musician. Mr. Ralph Carter and Mr. Billy Rex, two excellent comedians, and a capital chorus, give further enjoyment to the audience.

"The Merry Widow" is at the Hippodrome, GLOUCESTER. Jimmy Godden is an excellent Baron Popoff. Sonia is fascinatingly played by Miss Marguerite Ronald, and an exceedingly good Prince Danilo is rendered by Mr. Fred Maguire. Mr. James Davis as Vicomte de Jolidan is heard to advantage, as is Miss Vera Macdonald as Natalie. Mr. Bert Evremond, Mr. Chas. Sims, Mr. Lester Barrett, and Willie Warde, Junr., with Miss Trissie Sturley, render capital support.

At the Theatre Royal, GREAT YARMOUTH, Miss Ivy Maurice's repertoire company is appearing, the programme each evening consisting of drama, variety acts, and farce.

At the King's Theatre, GREENOCK, Messrs. Macdonald and Young present the musical comedy, "Betty." The cast includes: O. Haviland Burke, Leonard Lowe, Hugh Kennedy, Iris Beresford, Reginald Gibson, Herbert Williams, E. V. Scales, Campbell Bishop, Ivy Gerrard, Madge Christopher, Marjorie Byrne, Mercia Gregory, Nellie Williams, Irene Round, and Mabel Churchman.

Gerald Lawrence and Madge Compton are at the Gaiety Theatre, HASTINGS, in "Richard Lovelace," prior to London production.

At the Hippodrome, HUDDERSFIELD, is Phyllis Neilson-Terry and Co., in a revival of "Bella Donna." The cast includes Frank E. Petley, R. Stuart West, Edward Cooper, R. Barton, Carlton Rex, Robert Ginns, P. N. Terry, Phylie Thomas, and Lydia Audrey. By arrangement with Reanden, Dee Cee Tours are presenting the mystery play, "In the Next Room," at the Palace. The characters are played by A. G. Hunter, Stella Francis, Fletcher Lightfoot, Haddon Mason, Douglas Cecil, Clifford Marquand, Walter Wallis, Walter Ashley, Frank Hayle, Sylvia Morris, Valentine Clemow, and Norman Dale.

At the Empire Theatre, JARROW, this week the Mid-Tyne Operatic Company are presenting (by permission of Messrs. Chappell and Co., Ltd., London) the famous comic opera, "Dorothy."

At the Hippodrome, KEIGHLEY, King and Benson present the revue, "Sign On." Especially prominent in the show are Flossie Benson and Charlie King, and their musical burlesque is very funny. Olga Phillips is a breezy chorus singer. Gordon Finlay, the Lixie Sisters, and the Unemployed Band all add to the sparkling entertainment, and the fun is kept at a high level from the rise to the fall of the curtain.

The attraction at the LEICESTER Royal Opera House is a two-weeks visit of the Royal Carl Rosa Company in a selection of well-known plays: "Romeo and Juliet," "Il Trovatore," "The Tales of Hoffmann," "Fidelio," "La Traviata," "Samson and Delilah," and "Faust." Amongst the principals are Beatrice Miranda, Gladys Parr, Maud Neilson, Olive Gilbert, Evelina Birks, Ben Williams, Flintoff Moore, Horace Vincent, John Kelly, Appleton Moore, and Frederick Glendon. At the Theatre Royal is Frank Lindo's new play, "The Rock of Ages," in which Marion Wakeford as Margaret Renfrew and Philip Yale Draw as Ned Harford give excellent portrayals, and receive good support from E. W. Britton, Frank Lindo, Eric Langley, M. Millard, S. Harris, J. Francis, Newman Maurice, Chas. Dane, Miss L. Cadd, Miss M. Bretton, and Miss Raymond. William J. Wilson presents (by arrangement with Cohen and Harris, of New York) a delightful revue, "Going Up," which is being well received at the Palace. Amongst the principals are Ivy Close and R. Barrett-Lennard, while Winifred Sircoms, Gladys Francis, Claudia Guillot, C. Boffey Cole, Tony De Lungo, Jack Key, Paul Chalfont, Stanley Browne, and Rex Rogers receive good appreciation. At the Pavilion the L. E. Productions present "Chocolate Drops," by a strong and capable company, with specialities by Howard Flynn's Symphonic Jazz Band.

At the Grand Opera House, MIDDLESBROUGH, Harry Day's successful revue, "Radios," is being presented. A well-blended mixture of humour and music, with some beautiful electrical effects, makes the show very attractive. George Clarke, Kitty Emson, and Lily Burns take the leading parts, while there is some clever dancing by Rallo and Anna Cuka. At the Theatre Royal the Millane Stock Company is presenting the "Sheik of Araby" and "Camille." At the Empire Jack Gallagher presents "The Futurists" in a new musical mixture, "Wake Up." The cast includes Jack Gallagher as chief comedian, Aggie Nolan, Harry Wilson, J. Moore, Laurence Jackson, Billy and Doris Harley. At the Hippodrome a clever vocal and light comedy performance is given by Ellice and Dee; also the "Gay Corinthian," with Victor Maclaglen in the principal part, is presented. At the Elite Theatre the sporting film, "The White Way," with special music, is being shown.

Harry Slingsby's "Zip" Company is paying a welcome return visit to the New, NORTHAMPTON, and Billy Caryll, who figures prominently, creates continued laughter with his original style of comedy. Miss Hilda Mundy acts with much spirit and versatility, and gives all her numbers pleasingly. [illegible] is rendered by Dora Dolaro, who has a capital voice, her song, "Carrissma," being enthusiastically received; and excellent work is done by Jack Skelbo and Charles Weaver. The specialities of the Yama Quintette are greatly appreciated. Sterndale is a violinist who has a great understanding of his instrument; and Phyllis Pleydell and the Twelve "Zip" Girls complete the bill. The musical director is Harold Brewer, whose energetic style is reminiscent of Sousa.

"Bluebeard's Eighth Wife" made a welcome reappearance at the Theatre Royal, NORWICH. Atholl Fleming gets right inside the part of John Brown, and Miss Eileen Cuka's Monna is a very good piece of work. Patricia Harding would have done justice to a bigger part than that of Miss George. Lenton Murray was Hubert, and made the most of his great opportunity in the bedroom scene in the third act. All the other parts were suitably filled, and the piece was well staged and well dressed. "Cabaret Calling" at the Hippodrome is a riot of fun, music, and beauty. The Imperial Trio and chorus soar into grand opera, and their contributions were not less welcome than the songs of a lighter type well sung by Dennis Brogan, Jane Ayr, Wyn and Ivy, Billy Fry, and Ken Douglas. Billy Fry's humour gets over in a variety of sketches, and there is good dancing by the Grafton Girls. Two hours' good entertainment, and the show is well presented and well dressed. The Embassy Girls (seven) have caught on at the Regent with some good dancing.

At the Grand Theatre, OLDHAM, the Oldham Amateur Operatic Society present "Tom Jones." Archie Pitt presents his latest musical revue, "A Week's Pleasure," with a company which includes Betty Fields, Edith Fields, Hilda Fox, Seph Jones, Pat Aza, Harry Daniels, Gerald Burrows, Regina and Frinton, Houghton and Napolitana, the Busby Band, Tower Girls, and Walter Amner and Joe Bond. "Some Cocktail" is at the Royal, and includes Mollie West, Mollie Hendera, Gwen Williams, Frank Codding, Jack McCabe, Gene and Genee, Elgar and Bas, Frank McDonald, and Claude Derwent. "Dick Whittington" is at the Coliseum, including Elsie Mason as Dick, Nan Millaby as Alice, Billy Bentley, Harry Bentley as Jane Eliza, Bert Hobbs, Bobbie Burns (Idle Jack), Gladys Delaney, Nora Lee, Bobbie Powsby, La Rosa, and Eddie Foley.

The Preston Amateurs are this week presenting "San Toy" at the Empire Theatre, PRESTON, with much merit and fine effects. At the Hippodrome a variety bill is presented, topped by Jen Latona, the brilliant comedienne. The other turns include Jean Caldera, Lawson Williams, and the Four Millons.

Cyril Dunn and the Physical Culture Girls are at the Palace, RAMSGATE, in the sporting revue, "Hazards."

At the READING Theatre Julia Neilson and Fred Terry are paying a personal visit from Monday to Wednesday in the romantic play, "The Marlboroughs." For the remainder of the week "Charley's Aunt" is being played. Tom Arnold is presenting the farcical comedy, "Love and Laughter," at the Palace, with Edwin Lawrence, Cecilia Orleans, and Vincent Lawson in the principal parts.

It is several years since "The Last Waltz" was presented at the ROCHDALE Theatre Royal, and its visit this week under the auspices of Robert Courtneidge is attracting crowded houses. Miss Eileen Moody makes a captivating Countess Lisaveta; Mr. Tedo Miles provides an abundance of merriment as Baron Ippolit; Mr. Harry Ludlow is a dashing Prince Paul; and Stanley Kirk is a convincing Jack Merrington. At the Royal Hippodrome the Don Productions are presenting the pantomime, "Goody Two Shoes," twice nightly, with Harry Russell, Billy Churchill, Florence Guest, and the Royal Naval Quartette as the principals. The varieties at the Empire Hall are provided twice nightly by George Godfrey, a capable entertainer.

At the SALFORD Palace Macdonald and Young present their No. 1 Company in "Maid of the Mountains," featuring Miss Jessica Eevan, Carmie Sorge, Beatrice Boarer, Raymond Douglas, Jack Martin, Roddy Hughes, Victor Boggetti, and George Byrne, also a full augmented orchestra under the direction of Mr. Frederick Rosse. At the Royal Hippodrome, Vernon Swift presents "Robin Hood," featuring Dan Rolyat, Ida and Orrel June, Jimmy Howard, Harry Bedell, Bert Bray, King and Summers. Specialities by The Chicago Kids and the Six Stanlins Girls.

The attraction at the Palace Theatre, SALISBURY, is Pimple in "Lucky 13," the novelty show. A house packed gave the great film comedian a rousing welcome. He works hard and is a host in himself. The show goes with a fine swing. Gordon Taylor has a fine voice, and the Saveloy Banana Band is very fine. The Sisters Vivienne are graceful dancers. Messrs. Teddie Hart, Gus Blake, Tom Collett, George Brame, and Miss Maud Granby fill the remaining parts.

At the Opera House, SCARBOROUGH, this week we have the popular play, "Over the Hill," from the St. James' Theatre, London.

At the Theatre Royal, SMETHWICK, Mr. Gilbert W. Ridler presents his pantomime, "Sinbad the Sailor." Bob E. Bliss is good as Tinbad, and Joy Vane is excellent as Sinbad. The Dancing Durhams give a capital turn; John Morris sings to advantage; and Phyllis Turner is a pleasing dancer. At the Empire a capital programme is given by The Buckleys, comedy straw-hat boomerang speciality, and Rose and Budd in a novel vaudeville act.

At the Palladium, SOUTHPORT, the attraction is "The Nine O'clock Revue," in two parts. In the cast are Heigh Rene, Maria Minetti, Doris Cherman, Dudley Maurice, E. Albert and Gola Betti, Alec Herdesty, Myrtle Dawn, and M. Klit-Gaarde. At the Pavilion Ruby Kimberley and Jack Tully present the entirely new revue, "British Made." The cast includes Jack Herbert, Fred Gwyn, Myrtle Grove, Marjorie Hancock, Jack Dolgish, Mavis Deane, The British Syncopated Orchestra, Babs Lambert, Harry Bloom, and the British Maids.

At the Empire, SOUTH SHIELDS, the musical comedy, "Katinka," is on its first visit, with full chorus and augmented orchestra. An old favourite, Stella Gastelle, appears with much success. "The Prince and the Sailor," by Eva Elwes, engages the Alexandra Players in the 153rd consecutive week of stock. Betty Seymour, Harry T. Wood, Robert Monteigle, and Eva Elwes play the principal parts. The Bernard Fox Repertoire Co. appear at the New Tivoli in "Jane Shore," "David Garrick," and other plays. At the Queen's Mannie Gilbert and Billy Chapman submit various items, and Clara Kenyon, the child violinist, has a wonderful reception. The Palace provides a sensational turn in "Can-u-lifter," a dainty little lady who defies the strongest man to lift her from the stage. Betty Compson in "Miami" and Jack Dempsey in "A Society Knock-out" are two fine pictures.

At the Theatre Royal and Opera House, ST. HELENS, Robert Courtneidge presents Henry Baynton and his Shakespearean Company in "Merchant of Venice," "Julius Cæsar," "Hamlet," "A Midsummer Night's Dream," "Romeo and Juliet," "King Henry VIII," and "The Taming of the Shrew." At the Hippodrome is variety, Jennie Benson, Frank Farrell, The Two Cures, Tom Gott, The Otsu Trio, The Melvilles, and Marcus forming the company.

At the Alhambra Variety Theatre, STOURBRIDGE, this week is "The Merry-go-Round," featuring the famous Gs. from the London Coliseum, Jack Haydon, the Jules Garillet Trio, Winnie Steele, the Merry-go-Round Girls, and Stewart Morton, assisted by Maisie Wood.

Julian Wylie's popular revue, "Brighter London," is at the Empire Theatre, SUNDERLAND, this week. Mr. Jack Edge has the chief comedian's part. Amongst other members of the company are Mr. Leslie Sarony, Miss Ruth French, and Miss Elsie Prince. Mr. Adrian V. Samoiloff provides the striking lighting effects introduced into the production. At the Theatre Royal, what is described as a "quick-fire revue" is introduced under the name "Snappy 1925." There are fourteen snaps, into which are introduced Gladys de Marr, Bob Merry, Joe Neville, Gertie Willow, Terry Sims, May Alston, Geo. Stanley, Florette, Cyril Reeves, Hilda Dale, Jim Leon, the Dainty Dinahs, the De Marr Sextette, and a Male Voice Quartette. The chief attraction at the King's Theatre is the picture, "Not One To Spare," and varieties are provided by Eric Randolph, vagabond vocalist, with Miss Vera d'Ariba at the piano, and The La Melba Quartette in a musical extravaganza. There are pictures also at the Avenue Theatre, with turns by Master James Goeland, vocalist, and The Brazilian Trio in a musical speciality.

C. H. W. Productions stage "Cinderella" at the SWINDON Empire, with Eva Renee in the title-rôle, Agnes Rayson as principal boy, and Archie Wallen as the Baron.

At the Theatre Royal, TORQUAY, considerable interest is aroused by the visit of Mr. Claude Beerbohm's Company, starring Mr. Basil Gill in "The Eternal Spring." Excellent business is being done. The Torquay Pavilion manager, Mr. C. G. Price, is fortunate to secure the visit of Mr. Gerald Mirrielees and his company in "The Rising Generation." The cast is a strong one, including, in addition to Mr. Mirrielees, Miss Zoe Davis, Miss Clara Earle, Miss Molly O'Doyne, Miss Janet Morrison, and Messrs. Frank Dix, George Howard, Ernest Woodings, and Hindle Edgar.

At the Theatre Royal, WINDSOR, Frank Liston presents a revival of "The Fatal Wedding." The cast is a strong one, and includes Charles Burdon, Leonard Dainton, Sidney Dench, J. Russell Bogue, Tom Beasley, Clare Hutchinson, Roma Pendrous, Cissie Whitfield, Eva Steele, Mabel Wetherall, and Madame Walker's Little Wedding Belles.

At the Grand Theatre, WOLVERHAMPTON, Norman Griffin appears in "Archie." The attraction at the Hippodrome is the Royal Italian Circus, and at the Theatre Royal Mrs. F. G. Kimberley presents her new revue, "House Hunting."

The third week of the Ronald Frankau repertoire at the Kursaal, WHITLEY BAY, is signalised by the appearance of Miss Jennie Stevens, the principal of the company, who has now recovered from her recent illness. She received a warm welcome in the part of Matilda Carberry in "The Lady of Ostend." Arthur Dallas and Holly Hazelwood as Dick and Dorothy Whortles carried off the acting honours with signal success. Donald Edwards gave an excellent impersonation of the Frenchman, the "Baron de Longueville," with good support from Catherina Ferraz as Milly Grace, Wilson Howard as Toby Crockitt, the pugilist, Ann Welfitt as his wife, and Valerie Bellamy as Jane.

At the Theatre Royal, YORK, Messrs. Macdonald and Young present the musical comedy, "The Street Singer," the cast comprising Ursula Hughes, Robert Geddes, Leedham Stanley, Leonard de Renzi, Madeline Bird, Mary Hartley-Milburn, Daisy Revett, Leon Sinkin, J. C. Marsland, William Caddick, Ida McGill, Sylvia Hawthorn, Rosemary Dunbar, and Marjorie R. Crichton. Sydney Burns's revue, "Crash," occupies the boards at the Empire, the principal parts being played by Billy Bernhardt and Dorothy Ventom.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont.—The Croft House Settlement Operatic Society have presented all this week the musical play, "The Marriage Market."

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. J. E. Beaumont.—The Imperial Productions present "Parish Relief," a comedy revue in eight scenes. The cast includes Jack Mayo as leading comedian, Jean Collins as principal lady, Len Clifford and Winnie Seaman, Tom Drake, Alf. E. Pick, Ashton Clarke, Terry Sims, J. Kelly, Harry Firth's 10 Violet Rays, and a strong chorus.

EMPIRE.—P., Moss Empires, Ltd.; R. M., Mr. Arthur H. Williams; Asst. M., Mr. A. E. Storey; Mus. D., Mr. Bernard A. Hannah.—Mr. Tom Arnold's "laugh, song, and dance show," "The Pepper-Box" Revue, has deservedly drawn full houses all the week. It is a fine spectacular production, and full of novel surprises throughout its thirty episodes, the principal ones being the "Novelty Minstrels," "Carden of the Gods," "Phantom Ship," "Honeymoon Chimes," "What Love Can Do," and "The Lady of the Sedan." The cast includes winsome Mamie Soutter, a versatile comedienne; Jimmy Austin, George Leonan, and Ernest Lester are the chief fun-makers; vocalism is well represented by Jenny Wynne, Arthur Ackerman, the "Four Vagabonds," and the Mayfair Four. Clever speciality dances are given by Harry Singer and Dolly Mewse, and Lawrance Tiller's 16 "Pep" Girls in dainty costumes add to the general success by their charming dancing, with Iris White as clever solo dancer.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. W. B. Gibson; Mus. D., Mr. W. Bingley.—"The Golden West," with a bustling plot, and in a cowboy setting, has been a big attraction here, and features that clever comedian, Eddie Polo, and Miss Ray Zack, the versatile comedienne, strongly supported by Audrey Wilmore (a pleasing vocalist), George and Beattie Dorino (in dancing scenas), R. W. McQueen, Charles Calvert, Alan Bailey, Jack Willis, the "Western Quartette" (in vocal scenas), and the 12 "Californian Girls (in interesting ballets and groupings). The show, in eight bright scenes, is lavishly staged.

Sydney Bray.

Concluding pantomime recently at the Borough Theatre, Stratford, in which he played one of the chief comedy roles, Sydney Bray has rejoined his partner for their double vocal act. Sydney has proved a most versatile performer, having enjoyed much experience in revue, and next month is due to resume with "Scotch and Polly."

LONDON, SHOREDITCH.

Wilkie Bard is a great attraction here this week. "I've Got the Whole Thing Off My Mind" is good, but "The Turkish Bath Attendant" is the goods! It is exactly suited to the drily humorous method of this favourite comedian. His silhouette of the opportunist who ekes out a precarious livelihood as an attendant who lures all and sundry to the baths, with a lucrative side-line as a street bookmaker, is superb. In the end a horse called Tippit spoils his game, and he loses all his gains and his situation at one and the same time. His "foreign conjuror" stunt, as a curtain call, is also vastly entertaining.

Margot Joyce and Roy Jefferies give a bright, exhilarating entertainment and a very pleasant piece of fooling, interspersed with melody. The light-hearted gaiety of their comic duets, such as "Why Did I Marry You?" is punctuated by pretty sentiment such as the duet "Forgive and Forget," rendered with artistic effect. The applause which greets their efforts is well deserved.

Doris, May, and Hilda contribute a cheery song and dance turn, their costumes and dancing being especially effective. Christo and Strand are especially good as eccentric dancers, and their low comedy is capital. Scott and Weston are popular in a music and dancing turn.

Nan Saunders is a charming comedienne, with a very pretty ballad, "The Day When I Met You, Dear." Cissie Langley and company enact a tabloid version of "Mr. Wu," entitled "The Vengeance of Li Fang Foo," quite acceptably. "The Passport" and "The Tainted Woman" are also in their weekly repertoire. The Great Gerrard performs some amazing feats of strength and dexterity, and quite takes one's breath away with his daring. Crazy Hicks and Pass present a lively turn culminating with their effective fantastic dance finale. The 4 Mamzelles and Tommy dance well; and the 3 Rozelles, with some clever tricks in the acrobatic line, complete.

"TONICS."

At Watford.

The revue, "Tonics," which is being presented this week, is a very invigorating mixture. It goes with a fine "snap" from start to finish. This is chiefly due to the presence in the cast of that clever comedian, Jack Warman, who is well to the front in the numerous comedy interludes. The contrast between him and his companion, Bert Arnold, with his melancholy and expressionless face, kept the house in roars of laughter. They are at their best in the Fire Station and "Better than Work" scenes. Dorothea Pinhoe is the principal vocalist. She has an excellent voice, and sings in refined style. Most of her numbers are given amid delightful scenic effects. Her duets with Mr. Harry Fox provide a real musical treat. Miss Browie Burr's singing and bright personality add much to the gaiety of the show; her dancing, too, is much admired. Dick Courtney gives splendid assistance in the comedy business with Messrs. Warman and Arnold. Frank Lawson scores well in several humorous character parts. Leon and Alys are given a big reception for their wonderful speciality dances.

"PEEPS INTO 1925,"

At the Queen's, Poplar.

"Peeps into 1925" is attracting good audiences at the Queen's this week, a special feature being the introduction of The Twelve Jackson Dancers, a troupe of clever artists. The entertainment throughout is extremely bright, with several scenes that are full of fun and laughter, the "after closing skit," by R. Halstead, creating much good fun. Sam Raynor and Freddie Westcott are the comedians, each with a different style of comedy, and they work well together. Mr. Rayner sings a couple of Irish numbers, interspersed with good stories, which obtain hearty laughs. A very pretty scena—in fact, the tit-bit of the show—is the love tragedy in Dolly Land. This is most ably produced and cleverly staged, the dancing being delightful to watch. Mr. Harry Warde has a powerful voice, which is heard to advantage in the favourite, "If I Might Come to You," and Miss Lily Bruce is a capable artist, both as regards her voice and versatility, the hat scene particularly showing her to advantage. Mr. Tommy Graham and Mrs. Grace Whitney execute an original dance as Robert Macaire and Jacques Strop, and Miss Phyllis Whitney is another excellent dancer.

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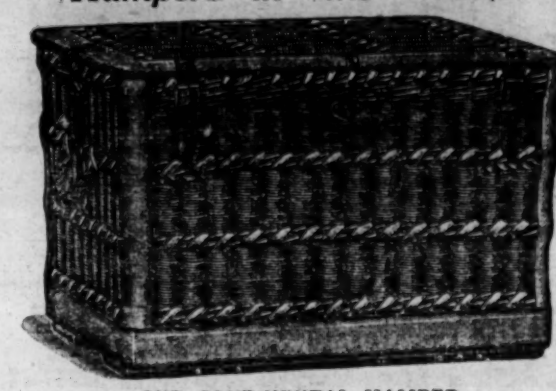

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THE FAIR GROUND.

A WEEKLY REVIEW OF SHOWLAND AND MARKET.

By THE CARAVANNER.

Historic Lynn Mart foreshadows a More Prosperous Season—Its Ancient Rights and Quaint Ritual—The Origin of Fairs—William the Conqueror's Winchester Charter—Memories of "Bardlemy" and the Shows of Old London Town.

With the advent of ancient and historic Lynn Mart, which to-day at noon will again be formally opened with all the traditional ceremonial and exceeding quaint ritual which, having had origin in an olden time whose memories mostly have long since been merged in "the mists of obscurity," has nevertheless successfully evaded the ravages of time, to be handed down from generation to generation and sedulously preserved intact to the present day, the British Show Industry is set to face a new season of speculative effort and romantic and more or less adventurous travel. Luckily for him and his kind, your showman is an incurable optimist, whom neither trading difficulties nor adverse circumstances, or even the fantastic caprice of an English summer, can effectively depress for any appreciable time; and so, putting behind him all 1924 recollections of sluggish business, and banishing with them all vain regrets for a summer season that, as someone put it, "certainly wasn't," he and his fellows look forward with hopefulness and no small degree of courage to better and brighter days that may lie in store for the business of al-fresco entertainment during the coming months of this present Anno Domini. From the several signs and portents as I see them, coupled with the beneficent prompting of my very eminent friend, "Old Moore," there is good reason to anticipate that 1925 will in some measure compensate us for the sins of omission and commission of its forerunner, and thereby fulfil the Showman's most sanguine expectations—at least The Caravanner hopes so!

There is a very real significance about Lynn Mart, and, if its dimensions as a fair have to some extent decreased within the last decade, its general interest and importance as a common meeting ground whereon business of far-reaching importance affecting every branch and all ranks of the show business is annually transacted by the big riding masters and their agents, give few perceptible indications of diminishing. For Lynn is, and has been within the memory of the oldest living representative of the descendants of the "Jongleur," the chosen meeting place of the élite—of everybody who is anybody in the show business. The showmen's leaders love to foregather there in divers old-world taverns which either flank the expansive market-place or are so conveniently adjacent thereto that the business of walking from one to another on to the next and back again and so forth, is no great matter; and what more fitting or desirable withal than that surrounded thus with an atmosphere of genial warmth allied to a plenitude of good cheer and illumined always with responsive cordiality—and on occasions, as I am led to believe, even conviviality,—the big bosses—the crême de la crême, as it were, of showland, comprising lessees of fair grounds up and down the country, and acknowledged riding masters—should deem the stage as set in pleasantly favoured, mediæval King's Lynn well suited for dealing with the many problems inseparable from the interior economy of their many-sided enterprise; for determining and mutually agreeing upon their respective itineraries during the open-air season which follows upon the hoisting of the signal at Lynn.

The eve of the annual mart was duly celebrated last night, and well into the small hours of this morning, with all the customary bonhomie and éclat that are always associated with the annual dinner and dance-carnival in the St. Nicholas Hall. A large and distinguished representative company was present, for this is invariably one of the most brilliant and delightful social functions of the showmen's year, and furnishes a happy send-off to the ensuing full week of Fair-festival on the beauteous threshold of Royal Sandringham, whence the caravan-trains part company for the season and with their respective tenant following, pursue their several ways to trek northward, southward, and westward through the fair shires of Merrie England, taking with them into towns and villages innumerable the harmless joys and inexpensive pleasures of the glittering and well-beloved fair. 'Tis an honourable and a kindly mission by which the wandering showman deserves well of mankind, and, as one who has enjoyed exceptional opportunities of closely observing the attitude of the people towards the fair and its works, and of understanding something of their philosophy and psychology in relation to this particular species of entertainment, I am sufficiently familiar with its worth to drain a hearty toast to the showmen now assembled in conference in West Norfolk—to the success of their 1925 mission to convey a fleeting glimpse of fairylike happiness to communities whose entertainment opportunities are, often enough, few and far between and for whom the village fair is an eagerly looked for annual treat—wherefore I pray the blessing of Almighty God rest upon the showman's labours.

The Corporation of King's Lynn is justly proud of the ancient charter that authorises the holding of the Mart-fair annually. The event must always take place on or about the same date in February, and is entitled to remain in full swing for a whole week. The original charter, which is still preserved at Lynn, was granted to the town by Henry VIII., and the actual official seals appended to the document are still in a remarkably good state of preservation. Under this initial charter two fairs were held annually, but in consequence of complaints from other cities, these were subsequently abolished by Parliament, although later, in the reign of "Good Queen Bess," the powers-that-were were successfully appealed to, to restore one of the two fairs—which, as Lynn Mart, has endured ever since.

It is well known that the practice of holding fairs for the annual barter of various descriptions of goods and merchandise is of very great antiquity. The necessity for periodical gatherings at certain approved centres for the interchange of the various products of industry must have made itself felt as soon as our ancestors became sufficiently advanced in civilisation to desire articles which were not produced in every locality, and for which, owing to the sparseness of the scattered population, there was not a demand in any single town that would furnish the producers with an adequate inducement to limit their commerce to one place. The origin of the great majority of the fairs that are held annually in various parts of the kingdom is accordingly full of interest. Little or nothing of their story is known by the layman, and even the average showman, probably a descendant of a long line of showmen knows hardly more. It is interesting to reflect that many a village fair of to-day is actually the modern survival of one or another of the many great and far-famed bazaars of the dim, forgotten past.

In those distant days most kinds of agricultural produce might be conveyed to the markets held every week in all the towns, and there disposed of; but there were some commodities—such as wool, for example—the entire output of which was restricted to one period of the year, while the demand for many descriptions of manufactured goods in any one locality was insufficient to enable a dealer in them to obtain a livelihood unless he carried his wares from place to place, so that, during the Middle Ages, the annual fairs of the English towns were a species of pocket edition of the later and greater international fair of Nishnei-Novgorod. One of the oldest, as well as the most important, of the fairs of this country was that held on St. Giles' Hill, near Winchester. It was chartered by William I., who granted the tolls to his cousin, William Walkelyn, Bishop of Winchester. Its duration was originally limited to one day, but William Rufus later extended it to three days, Henry I. to eight, Stephen to fourteen, and Henry II. (according to Milner, or Henry III., as Thomas Frost, one of the few really authoritative chroniclers of mediæval show life, avers) to sixteen days. Portions of the tolls were, subsequent to the date of the first charter, assigned to the Priory of St. Swithin, the Abbey of Hyde, and the Hospital of St. Mary Magdalene. On the eve of the festival of St. Giles, on which day the fair commenced, the Mayor and bailiffs of Winchester surrendered the keys of the four gates of the city, and with them their privileges, to the officers of the Bishop; and a court called the Pavilion, composed of that prelate's justiciaries, was invested with power to try and to deal summarily with all causes during the progress of the fair.

The jurisdiction of this particular temporary court extended to a radius of seven miles from the fair ground, and collectors were stationed at all the approaches to St. Giles' Hill to exact due toll upon the merchandise conveyed thither for sale. All wares exposed for sale within these prescribed limits, except in the fair, were declared forfeit to the Church; and all shops in the city were closed, and no business was transacted otherwise than at the fair, a condition of affairs that seems to point to the probability that most of the shopkeepers occupied stalls on the fair ground. Winchester Fair was attended by merchants from every part of England, and even by travellers from as far afield as France and Flanders. Streets were formed for the sale of different commodities, and distinguished by them as the Drapery, the Pottery, the Spicery, and the Stannery, etc. The neighbouring monasteries appear also to have had their respective stations which they held under the Bishop, and sometimes sub-let for a term of years. Milner says that the fair began to decline as a place of resort for merchants in the reign of Henry VI., the Stannery—that is, the section set apart for the sale of the products of the Cornish mines—being then unoccupied. From this time its decline appears to have been rapid, due, no doubt, to the commercial development which followed the abolition of feudalism, though it continues to be an annual mart of no mean importance at the present day. True, when I visited Winchester last summer there were scant traces of the one-time commercial activity of the fair, but the big assembly of amusements seemed to me—and, perchance, to the big concourse of people who had assembled there for the purposes of enjoyment—to fulfil a no less useful mission.

The description of Winchester Fair will serve in a great measure for the other fairs of the Middle Ages. Many of them were famous marts for divers wares, as, for example, Abingdon and Hemel Hempstead for wool; Newbury, Royston, and Peterborough for cheese; Guildford and Maidstone for hops; Kingston and Croydon summer fairs for cherries; others for manufactured goods of certain kinds, such as St. Bartholomew's, in the Metropolis, for cloth—hence the local name of Cloth Fair,—and Buntingford for hardwares.

More usually the fair was a yearly market to which the farmers of the neighbourhood took their cattle, and the merchants of the big towns their woollen and linen goods, their hardwares and earthenwares, and the silks, laces, furs and spices imported from the Continent and elsewhere. These, as at Winchester, were arranged in streets of booths, fringed with the stalls of pedlars and purveyors of refreshments of weird and wonderful kinds for the humbler frequenters of the fair. The farmers, the merchants, and their customers resorted to the more spacious and better provided tents, in which, as Lydgate wrote of Eastcheap in the fifteenth century,

"One cried ribs of beef, and many a pie;
Pewter pots they clattered on a heap;
There was harp, pipe, and minstrelay."

Of equal antiquity with Winchester's great fair were the Chester fairs, held on the festivals of St. John and St. Werburgh, the tolls of which were granted to the Abbey of St. Werburgh by Hugh Lupus, second Earl of Chester, and nephew of William the Conqueror. There was a curious provision in this grant that thieves and other malefactors should enjoy immunity from arrest within the city during the three days that the fair lasted. Frequent disputes arose out of this charter between the abbots and the Mayor and Corporation of the City. In the reign of Edward IV. the Abbot claimed to have the fair of St. John held before the gates of the abbey, and that no goods should be offered for sale elsewhere during its progress; while the Corporation contended for the right of the citizens to sell their wares as usual anywhere within the city. The citizens gained the day, and the Abbot was persuaded to agree that the houses belonging to the abbey in the vicinity of the fair ground should not be let for the display of goods until those of the citizens were occupied for that purpose. Differences between the abbey and the City concerning the fair of St. Werburgh continued until 1513, when, by an award of Sir Charles Booth, the abbey was deprived of its interest in that fair.

Croydon Fair dated from 1276, when the interest of Archbishop Kilwardby secured for the town the right to hold a fair during nine days, beginning with the Vigil of St. Botolph—e.g., May 16. In 1314 Archbishop Reynolds obtained a similar grant for the town for a fair on the Vigil and Morrow of St. Matthew's Day; and in 1343 Archbishop Stratford obtained a grant of a fair on the Feast of St. John the Baptist. The earliest of these fairs, says Frost, was the first to sink into insignificance, but the others survived up to a quite recent period in the sheep and cattle fair, held in later times on October 2 and the two following days, and the cherry fair, held on July 5 and the two following days. Whatever may have been the relative importance of these fairs in earlier times, the former, albeit held at the least genial season, was—for at least a century before it was discontinued—the most considerable fair in the neighbourhood of London; while the July fair lost the advantage of being held in the summer by virtue of the contracted limits within which its component parts were pitched. These were the streets between the High-street and Surrey-street, and included the latter, formerly called Butchers' Row, and the only space large enough for anything exceeding the dimensions of a toy or gingerbread stall was that at the rear of the Corn Market, on which the cattle market was previously held.

The first and earliest fair to be established in the Capital itself was that which, originally held within the precincts of the Priory of St. Bartholomew, soon grew beyond its early limits, and at length came to be held on the spacious area of West Smithfield. The genesis of the fair is not recorded by Maitland, Entick, Northouck, or other London historians, who, to quote Thomas Frost again, appear to have deemed a fair a frivolous matter, and, as such, unworthy of serious consideration; and more recent writers, who have made it the subject of special research, do not agree in their accounts of it. The unwritten history of "Bardlemy," which my dear friend, the late Henry George Hibbert, so carefully collated during his long journalistic career, and confided to the writer, is probably as authentic as any, and a great deal more authoritative than most, and his own facts and theories are largely borne out by Thomas Frost in his absorbing volume dealing with the Old London Fairs, published somewhere about 1871.

1840 is the earliest period in which history makes any mention of the subject. There were then two fairs or markets held upon the former site of Bartholomew Fair at West Smithfield, and these were originally of two days' duration only, being proclaimed on the Eve of St. Bartholomew and continued during the Saint's day and the morrow. Both these fairs were instituted for trading purposes. One of them was granted to the Prior of St. Bartholomew, and was kept for the clothiers of England and the drapers of London, who had their booths and standings within the churchyard of the Priory "closed in with walls and gates, and locked every night, and watched, for the safety of their goods and chattels." The other was granted to the City of London, and consisted of "the standing of cattle, and stands and booths for goods, with pickage and stallage, and tolls and profits appertaining to fairs and markets, in the field of West Smithfield."

Nearly twenty years later, when the fair had ceased to exist, Mr. Henry Morley, searching among the Guildhall archives for information on the subject, discovered that the fair had had its inception at an earlier date than had hitherto been supposed, and that the first charter was granted in 1133 by Henry I. to Prior Rayer, the founder of the Monastery of St. Bart.'s. Rayer, whose name was latinised into Raherus, and has been Anglicised by modern writers into Rahere, was at one time the King's Jester and a prime favourite at Court, which fact, on his becoming an Augustine monk, led the monarch to reward him with the rents and tolls of Bardlemy Fair for the benefit of his Brotherhood. The jovial monk was so zealous for the progress and prosperity of the monastery that, perhaps, as Frost suggests, also because he hankered after the business of his former jesting profession, he is reputed to have annually attended the fair and exhibited his skill as a juggler, bestowing the largesse received from the spectators to the Priory's treasury. It is generally admitted that documents in the office of the City Solicitor afford evidence of a great deal of conflicting opinion on the subject in former times; and, according to Frost, it seems probable that the belief in the two charters attributed to Henry II., and the dual character of the fair, owes its origin to the disputes which arose from time to time during the thirteenth, fourteenth, and fifteenth centuries, between the civic and monastic authorities as to the right to the tolls payable on goods carried into that portion of the fair which was held in Smithfield beyond the bounds of the Priory. The latter claimed these on the ground of the grant of the fair; the city claimed them by virtue of the corporation's possession of the land, and the argument appears a very natural one, whether Henry II. had granted the Smithfield tolls to the city or not. There is evidence that it arose again and again, until the Reformation finally settled the matter by automatically disposing of one of the parties in the dissolution of the monasteries.

The story of Bardlemy bristles with interest. In 1295 a dispute arose between the Prior and one Ralph Sandwich, Custos of the City, the former maintaining that, as the privileges of the city had become forfeited to the Crown, the tolls of the fair should be paid into the Exchequer. Edward I., who was then at Durham, decreed that the case should be referred to his Treasurer and the Barons of the Exchequer, but while the arbitration was pending the rival parties grew so heated that the civic authorities arrested some of the monks and incarcerated them in the Old Tun Prison in Cornhill. They were released by command of the King, but thereupon a body of citizens forced the gaol and released all the other prisoners to mark their resentment at the Royal interference. The rioters were imprisoned in their turn, and a fine of twenty thousand marks was imposed on the city. The civic authorities, however, proposed a compromise, and for a further payment of three thousand marks Edward consented to pardon the offenders and to restore and confirm the privileges of the city. The right of the city to the rents and tolls of that portion of the fair held beyond the bounds of the Priory was ultimately determined in 1445, when the Court of Aldermen appointed four persons as "Keepers of the Fair," and of the "Court of Pie-Powder," a tribunal set up for the summary settlement of all differences arising in the fair, and deriving its name, it is believed, from Piede Poudrés, because the litigants had their causes tried with the dust of the fair on their feet.

In the reign of Henry VIII. the tolls which had been payable to the priory of St. Bartholomew were sold to Sir John Rich, the Attorney-General; and the right to hold the fair was held by his descendants until 1830, when it was purchased from Lord Kensington by the Corporation of London, and held subsequently by the City Chamberlain and the Town Clerk in trust, thus vesting the rights and interests in both fairs in the same body.

Westminster Fair, locally termed "Magdalen's," was established in 1257 by a charter granted by Henry III. to the abbot and canons of St. Peter's, and was held on Tothill Fields, hard by the present site of Tothill-street. The three days to which it was at first limited were extended by Edward III. to thirty-one; but the fair was never so well attended as St. Bartholomew's, and fell into disuse soon afterwards. There was another fair held in the adjoining parish of St. James's, concerning which the following amusing notice appears in Machyn's diary: "The xxv. day of June [1560], St. James' fayer by Westminster was so great that a man could not have a Pygg for money; and the bear wiffes had nother meate nor drink before iiij of cloke in the same day. And the chese went very well for 1d. q. the pounde. Besides the great and mighti armie of beggares and bandes that were there." Beyond the fact that, according to Frost's History, it was postponed in 1603 on account of the Plague, nothing more is recorded of this fair until 1664, in which year it was suppressed—"as considered to tend rather to the advantage of looseness and irregularity than to the substantial promoting of any good, common and beneficial, to the people."

Southwark Fair, known locally as "Lady Fair," was founded in 1462 by a charter granted by Edward IV. to the City of London, and couched in remarkably quaint phraseology.

This charter has sometimes been referred to as granting to the corporation the right to hold a fair in West Smithfield, in addition to the fair the tolls of which were received by the priory of St. Bartholomew; but that "the town aforesaid," mentioned in the charter, was Southwark is, in the opinion of Frost and other chroniclers, determined by another clause.

The origin of Camberwell Fair is obscure. In the evidence adduced before a Court held in 1823 relating to its suppression, it was asserted that the custom of holding this fair was mentioned in the Domesday Book, but that statement is, I imagine, totally unfounded. The fair commenced on August 9, and lasted for three weeks, terminating on St. Giles' Day; but in later times it was restricted, like most other fairs, to a few days. It is believed to have been originally held in the parish churchyard—a practice that was put an end to by a clause in the thirteenth century statute of Winchester. Its later locale was Camberwell Green, where it continued until its final exit.

Peckham Fair seems to have been an irregular event, and in all probability a mere supplement to Camberwell Fair.

Stepney Fair is less time-honoured. In 1664 Charles II., at the instance of the Earl of Cleveland, then lord of the manor of Stepney, authorised a patent for a weekly market at Ratcliffe Cross and an annual fair on Michaelmas day at Mile End Green, or any other place within the manor of Stepney. The keeping of the market and fair, with all toll revenues, was given by the same grant, at the Earl's request, to Sir William Smith and his heirs for ever. The right continued to vest in the baronet's descendants for a number of years, but long before the abolition of the fair it passed to the lord of the manor, which in 1720 was sold by the representatives of Lady Wentworth to John Wicker, Esquire, of Horsham in Sussex, whose son alienated it in 1754, whence it subsequently passed into the possession of the Colebrooke family.

The ceremonies observed in opening fairs evince the importance which once attached to them. To-day's ceremony at Lynn is a typical example of the usages that once were common, and the processional bearing of the Giant Golden Key at Mitcham is yet another. On the eve of the "Gnat Fair" of Wolverhampton, held on July 9th, there used to be a procession of men in armour, preceded by musicians playing what was known as the "Fair tune," and followed by the Steward of the Deanery Manor and Peace-officers of the town. This curious custom is believed to have originated with the fair, when Wolverhampton was as famous as a mart of the wool trade as it now is for its ironmongery and other manufactures, and merchants resorted to the fair, which then lasted fourteen days, from all parts of England. The necessity of an armed force for the maintenance of order during the fair in those days may be taken for granted, but the custom of "walking the fair," as it was called, was discontinued about 1790, and has not since been revived.

In Frost's history it is recorded that the October Fair at Croydon was opened as soon as midnight had sounded by the town clock, or, in earlier times, by that of the Parish Church, the ceremony consisting in the carrying of a key, called "the Key of the Fair," through its principal avenues. The booth-keepers were then at liberty to serve refreshments to such customers as might present themselves—generally the idlers who followed the bearer of the key,—and long before daylight the field resounded with the bleating of sheep, the lowing of oxen, the barking of dogs, and the shouting of shepherds and drovers. The Metropolitan Fair of St. Bartholomew was opened by a Proclamation, which used to be read at the gate leading into Cloth Fair by the Lord Mayor's Attorney, and repeated after him by a Sheriff's officer, in the presence of the Lord Mayor, Aldermen, and Sheriffs. The procession then perambulated Smithfield, and returned to the Mansion House, where, in the afternoon, those of His Lordship's household dined together at the Swordbearer's table, and so concluded the ceremony.

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FELDMANISMS.

MANX CHAMPIONSHIP.

Two of our leading winners—"In Shadowland" and "California, Here I Come"—were chosen as the test pieces for the Manx Dance Championship, which took place in the Isle of Man from Monday to Thursday of last week. Organised by the enterprising proprietors of the "Isle of Man Examiner," and adjudicated by Mr. P. J. S. Richardson, editor of the "Dancing Times," this annual contest attracted competitors from every part of the island, and the huge Palace ballroom was packed for the final on Thursday night. The Syncopated Four (Manxland's leading dance band), under the direction of Mr. Leonard Manning, gave perfect renderings of our two great winners, and the competitors were unanimously agreed that more ideal test-pieces than "In Shadowland" and "California" could not have been found anywhere. They are keen and critical judges of popular numbers in the land of tailless cats, and the selection of our hits is a tribute to their excellence, which we appreciate.

THE MAGIC SPELL!

The whole country will soon be under the spell of our new winners. Last week it was "Jealous" that we introduced to our innumerable professional friends—this week we draw their attention to "After the Storm"—a wonderful stormer if ever there was one!

When we say that every band has featured, or is featuring, this number we do not exaggerate, and it is our firm belief that every singer will want to feature it too!

Thunder and lightning in the dramatic verse, and then a change into a smooth easy-flowing chorus which tells us that "Love and Life seem even sweeter, After the Storm." This is a real out-of-the-ordinary number—Get it!

BEGONE, DULL CARE!

We visited the South London Palace last week and thoroughly enjoyed "On the Panel," which is a real gloom-dispeller. We were also pleased to note Albert Darnley's big success with "Put Away a Little Ray of Sunshine," a number which he works in admirable style. The "Savoury H'Orphans Band" are making special features of "After the Storm" and "Horsey" in this bright production.

* * *

NICE GIRLS—RATHER!

A visit to the Victoria Palace last week revealed the fact that Our Palace Girls are as charming as ever. They danced delightfully to the ear-haunting tune of "Where the Bluebird Sings," and as usual came in for a big reception.

* * *

EMELIE SHEPHERD.

This delightful principal girl of Herbert Barnes' "Babes in the Wood" pantomime, has a sweet and appealing voice, and is an excellent judge of a song. "You're in Love with Ev'ryone," the beautiful ballad which has been the sensation of so many pantomimes this year, has been Miss Shepherd's big feature number throughout her successful pantomime tour, and her tasteful rendering has won golden opinions from everybody privileged to hear it.

* * *

ONE OF THE BEST!

Charming Dorothé Godfrey, who is a leading light in "Snatches" revue, reports that her number, "A Smile Will Go a Long, Long Way," still continues to be "one of the most successful numbers in the show." Having in mind what a talented artiste Miss Godfrey is, we can well believe it.

* * *

POPULAR COMEDIENNE.

The comedy element in Albert de Courville's successful revue, "The Whirlwind," is in safe hands, for popular Joan Culver has the knack of being able to deliver the goods. Wherever the show goes the Press is unanimous in its praise for Miss Culver's rendering of "The Bloke that Wrote the Sheik," a Feldman winner which "sends the audience into shrieks of laughter."

AFTER THE STORM

THE WHIRLWIND SENSATION!

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* * *

A GREAT BALLAD.

Cyril Percival, the popular general manager for Harry Slingsby's "Zip" Company, reports that "Ten Thousand Years from Now" is a sure winner in this successful production. Our great ballad is being featured by Jack Skelbe, whose fine voice is heard to splendid advantage in the number.

* * *

ENA FOY.

A popular and versatile comedienne, who has been scoring a big success with "I Want 'Em Wild, Weak, Warm and Willing," in Walter Bishop's "Dick Whittington" pantomime. Miss Foy was the captivating principal girl of the production, and reports that her Feldman number went with a bang! Patrons of the Victoria Palace will renew their acquaintance with this clever artist on Monday next, and it is Miss Foy's intention to continue Feldmanising strongly!

* * *

AT CHISWICK.

Chiswick Empire audiences accorded the famous Gotham Quartette a hearty welcome last week, for these splendid singers are big favourites on any bill. Their musical voices were heard in old-time songs which revived happy memories; and the modern winners were well represented by "California, Here I Come" and "Not Here, Not There," two leading Feldman numbers which won quite an ovation for the popular vocalists. Their renderings were full of pep and—well, nobody could resist 'em!

* * *

POPULAR MEDLEY.

Tucker, the famous singing violinist, scored a big hit at the Hippodrome, Poplar, last week, where he featured "California, Here I Come" and "I'm Just Wild About Harry," in his spirited medley of popular numbers. Tucker can get them over, and no mistake about it!

* * *

IN CABARET.

Always well to the fore with up-to-date winners. Chez Fyscher's wonderful cabaret at Oddenino's now boasts the latest Feldman triumph, "Jealous." The beautiful number is featured by Nitza Kodolban, a superb virtuose cymbaliste, whose delightful playing is the admiration of every fortunate visitor to this famous entertainment.

TWO NEW HITS.

Instantaneous success has attended Kirkby & Hudson's latest hit which the clever comedians produced at the Empire, Birmingham, this week.

The numbers are "In the Land of Tummijolibad," and "Far Away From London"; and when we say that these new winners are from the facile pens of Ralph Stanley and Leslie Alleyn our readers will guess that they're "the goods."

Following their Birmingham engagement, Kirkby and Hudson will go into Cabaret at the Criterion, and will make special features of their new numbers in this bright show.

A BIG ATTRACTION.

Presented by Geo. Lawrence and Syd. H. Parsons, "The Jog-Trot" attracted enthusiastic audiences to the Granville, Walham Green, last week, and proved to be rich in winning numbers from the House of Hits. Charming Doris Drewery put over a spirited rendering of "Not Here, Not There," while Reg. Wakefield registered a great hit with "California, Here I Come." Geo. Lawrence, Reg. Wakefield, and the company handled "More," their bright efforts being rewarded by a storm of applause. The clever cabaret feature "Hugo," and "If You Do What You Do," was the orchestral contribution to a delightful evening's entertainment.

FELDMANISM—*SWEEPING THE WORLD!*

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